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A decorative rectangular border with a repeating interlaced knot pattern, enclosing the central text.

GESTA  
TYPOGRAPHICA







GESTA  
TYPOGRAPHICA

OR A MEDLEY FOR  
PRINTERS AND OTHERS

COLLECTED BY

CHAS. T.  ACOBI

LONDON: ELKIN MATHEWS  
IN VIGO STREET W.

MDCCCXCVII

CHISWICK PRESS:  
PRINTED BY CHARLES WHITTINGHAM AND CO.  
TOOKS COURT, CHANCERY LANE,  
LONDON.



## APOLOGIA

*THIS little volume of cuttings and notes, which has no pretension to completeness, has been considered worthy of publication, especially for Readers interested in, but not actually connected with, the art of Printing.*

*It was not possible to give proper acknowledgment, because, in a collection spread over some years, there were many repetitions, and the original sources could not be identified.*

*The section relating to Errata presented a difficulty; for, whilst many of the items are true errors of the press,*

and others obviously invented for the sake of the joke, there are some which may be of either class. As it was not possible to discriminate in all cases, I have ventured to put a qualifying sub-title.

The borders and ornaments—more curious than beautiful—employed in the decoration of this book, have been more or less in use during the past two centuries, and some may be found in Smith's "Printer's Grammar," 1755; Luckombe's "History of Printing," 1771; and Stower's "Printer's Grammar," 1808. That on the title and facing page is interesting from the fact that Johnson used it in the large paper editions of his "Typographia," issued in 1824.

C. T. F.





## CONTENTA

	PAG.
APOLOGIA . . . . .	vii
MEMORABILIA . . . . .	1
NARRATIONES . . . . .	41
ERRATA (CUM GRANO SALIS) . . . . .	65
FACETIÆ . . . . .	91
GLOSSARIUM . . . . .	123



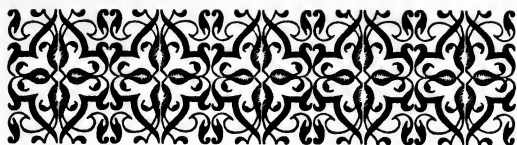


A decorative border composed of a repeating pattern of stylized, interlocking symbols, possibly representing a specific script or a decorative motif, framing the central text.

MEMORABILIA

*“Thou hast caused  
printing to be used.”*





## MEMORABILIA

•• *The Printers' Devil.* This trade term originated in Italy. Aldus Manutius was a printer in Venice. He owned a negro boy, who helped him in his office; and some of his customers were superstitious enough to believe that the boy was an emissary of Satan. He was known all over the city as "the little black devil" from his dirty appearance, as his face and hands were generally well smudged with printing ink. Desiring to satisfy the curiosity of his patrons, Manutius one day exhibited the boy in the streets, and proclaimed as follows: "I, Aldus Manutius, Printer to the Holy Church and the Doge, have this day made public exposure of the Printers' Devil. All who think he is not flesh and blood may come and prick him!"

•• The decree of the Star Chamber, limiting the number of printers in England to twenty was made in 1637.

● The first book produced in England was printed by William Caxton, in the Almonry, at Westminster, in the year 1477, and was entitled "Dictes and Sayings of the Philosophers." It is a small folio volume, very beautifully printed on ash-gray paper, with red initial letters, and is remarkable for its evenness of colour and distinctness of type.

● *Early Printing.* When the art of printing was first applied in Europe to the production of books, they were in imitation of, and sold as, manuscripts; and blanks were left at the commencement of the respective divisions of the work, for the illuminator to fill in with the proper letters and ornaments, as was usual in manuscripts, and so close was the imitation that, even in our own time, it has required the assistance of a chemical test to ascertain which was manuscript and which was printed. When the secret of printing was divulged, and the deception could not be continued, ornamental letters of a large size were introduced, and printed with two colours, generally red and blue, the letter being of one colour, and flourishes, extending the whole length of the page, in the other, so as to have the appearance of being done with a pen; then succeeded various grotesque figures, in attitudes to resemble letters; afterwards small Roman capital letters, with ornaments round them forming a square design; subsequently the block was pierced so that any letter could be introduced, and the

ornamented part could be used for any initial ; the next descent was for the letter-founders to cast the ornament in type metal, and pierce it for general use, and these cast ornaments for letters were called Facs, as an abbreviation, it is believed, for facsimile. The last descent was to the extreme, to put a plain Roman capital letter, frequently extending four or five lines in depth ; and this is the substitute for a beautiful coloured drawing.

☛ *Wayzgoose.* The origin of this word is not generally known. On the authority of Bailey the signification of the term is a “stubble-goose.” Moxon, writing in 1683, gives an early example of its use in connection with the annual dinners of the printers of that time. He says: “It is also customary for all the Journey-men to make every Year new Paper Windows, whether the old ones will serve again or no ; Because, that day they make them the Master Printer gives them a *Way-goose* ; that is, he makes them a good Feast, and not only entertains them at his own House, but, besides, gives them money to spend at the Alehouse or Tavern at Night ; and to this Feast they invite the *Corrector*, *Founder*, *Smith*, *Joyner*, and *Ink-maker*, who all of them severally (except the *Corrector* in his own Civility) open their Purse-strings and add their Benevolence (which Workmen account their duty, because they generally chuse these Workmen) to the Master Printer’s: But

from the *Corrector* they expect nothing, because, the Master Printer chusing him, the Workmen can do him no kindness. These *Way-goose* are always kept about Bartholomew-tide. And till the Master Printer hath given this *Way-goose* the journeymen do not chuse to work by Candle Light." Other authors have quoted Moxon on the above, adding, however, riders of their own composition, more fully explaining the meaning of the term. Thus Timperley, writing in 1839, in a footnote, says: "The derivation of this term is not generally known. It is from an old English word *Wayz*, stubble. A stubble-goose is a known dainty in our days. A wayz-goose was the head dish at the annual feasts of the forefathers of our fraternity." From this it would appear that the original derivation was from the goose which occupied the place of honour at the dinner, and not, as some have striven to show, from the excursion which usually forms part of their festival.

•• *Opisthographic*. The first productions of the press were printed on one side of the paper only; as the art improved among the early printers they impressed both sides: and those early productions, when they are printed on both sides of the paper, are styled *Opisthographic*.

•• The first newspaper in England was the "News out of Holland," published in 1619.

☛ *Abbreviations.* A very great inconvenience of the Gothic impressions of the latter half of the fifteenth century arose from the numerous and continual abbreviations in which a great part of them abound. But this disadvantage is not chargeable exclusively to Gothic, but is sometimes found in early editions of the Roman character. Chevillier particularizes a folio edition of the "Logic" of Ockham, printed in 1488 at Paris, in a handsome letter; but in which scarcely a single word is found unabbreviated. He adduces, for instance, two lines taken at hazard from folio 121. They are printed in the following manner: "*Sic hic e fal im qd ad simplr a e pducibile a Deo g a e* ☞ *sitr hic a n e g a n e pducibile a Deo.*" At length thus: "*Sicut hic est fallacia secundum quid ad simpliciter. A est producibile a Deo. Ergo A est. Et similiter hic. A non est. Ergo A non est producibile a Deo.*"

☛ *Etienne Dolet.* This author, bookseller, printer, and publisher was born at Orleans in 1509, and died in Paris in 1546. A "martyr of the Renaissance," he was compelled for his heresy to carry a bundle of his publications to the market-place, where he and his books were burned together. Dolet was the author of twenty-four separate works. At the stake he uttered the line, *Non dolet ipse Dolet, sed pia turba dolet* (It is not Dolet who grieves, but a pious crowd). Dolet established his press at Lyons, and printed his first book in 1538.

☛ *Chapel.* This word has a highly romantic origin. It is associated with the story of St. Martin's sharing his cloak with a beggar. "Cloak," in late Latin, is *cappella*, a little cloak, or cape, from *cappa*, cloak, cape, cope. The Frankish kings preserved St. Martin's cloak as a sacred relic. They had it carried before them into battle, and used it to give sanctity to oaths. It was preserved in a sanctuary, under the care of special ministers called *cappellani*, or chaplains, and from the ministers the name came to be attached to the building, in old Norse French *capelle*, Provençal *capella*, Italian *cappella*, and thence to any sanctuary containing relics, and so to any private sanctuary or holy place. The title of "Chapel" to the internal regulations of a printing-office, originated in Caxton's exercising the profession in one of the chapels in Westminster Abbey, and may be considered as an additional proof, from the antiquity of the custom, of his being the first English printer.

☛ *Catchwords.* Catchwords are found in a work entitled "Lilium Medicinæ," printed at Ferrara, in 1486.

☛ The first cylinder printing-machine was made by Kœnig, in London, in 1812.

☛ The first steam printing was done at the "Times" office, in 1814.

•• *Capitals and leads.* Capitals and distances between the lines were first used at Naples, about 1472.

Gesta Typo-  
graphica  
Memorabilia

•• *About the Letters J and W.* It is a fact, not so well known but that it may be said to be curious, that the letters j and w are modern additions to our alphabet. The letter j only came into general use during the time of the Commonwealth, say between 1649 and 1658. From 1630 to 1646 its use is exceedingly rare, and we have never as yet seen a book printed prior to 1652 in which it appeared. In the century immediately preceding the seventeenth, it became the fashion to tail the last i when Roman numerals were used, as in this example: viij for 8 or xij in place of 12. This fashion still lingers, but only in physicians' prescriptions, we believe. Where the French use j it has the power of s as we use it in the word "vision." What nation was the first to use it as a new letter is an interesting, but perhaps unanswerable, query. In a like manner, the printers and language-makers of the latter part of the sixteenth century began to recognize the fact that there was a sound in spoken English which was without a representative in the shape of an alphabetical sign or character, as the first sound in the word "wet." Prior to that time it had always been spelled as "vet," the v having the long sound of u or of two u's together. In order to convey an idea of the

new sound they began to spell such words as "wet," "weather," "web," etc., with two u's, and as the u of that date was a typical v, the three words above looked like this: "vvet," "vveather," "vveb." After a while the typefounders recognized the fact that the double u had come to stay, so they joined the two u's together, and made the character now so well known as the w. One book is extant in which three forms of the w are given. The first is the old double v (vv), the next is one in which the last stroke of the first v crosses the first stroke of the second, and the third is the common w we use to-day.

•• The Scriptures were first written on skins, linen cloth, or papyrus, and rolled up as we do engravings. The Old Testament was written in the old Hebrew character—an offshoot of the Phœnician. It was a symbol language as written, and the vowel sound supplied by the voice. The words ran together in a continuous line. After the Hebrew became a dead language, vowels were supplied to preserve usage, which was passing away. After the Babylonish captivity, the written Hebrew was modified by the Aramaic, and schools of reading taught the accent and emphasis. Then came the separation of words from each other, then division into verses.

•• The first iron printing-press was made by Earl Stanhope, in 1800.



•• *Signatures.* The ancient printers, or at least those of the fifteenth century, had only very small presses, and two folio pages, little larger than two pages of foolscap, formed the largest surface they could print. It is probable, also, that the system of laying down pages, or “imposing” them, that we now have was not then known. Their mode of procedure was as follows: They took a certain number of sheets of paper—three, four, five, or more—and folded them in the middle, the quantity forming a section. Three sheets thus folded or “quired” are called a ternion; four sheets a quaternion, and so on. Hence the first sheet would contain the first two pages of a ternion and the last two pages—that is, pages 1 and 2, and 11 and 12. The second sheet, lying inside the first, would contain pages 3 and 4, and 9 and 10; the third sheet having pages 5 and 6, and 7 and 8. If the reader will take three slips of paper and fold them in the same manner, marking the number of the pages, the process will be easily understood. It is obvious that when a system of this kind was adopted, there was danger lest the loose sheets should become disarranged, and not follow in their proper order. To obviate such an accident there was written at the bottom of the first page of each leaf a Roman numeral, as j, ij, iij (1, 2, 3), and so on. This plan was originally adopted by the scribes, and the printers merely imitated it. But the book being made up of a number of quires, there

was a danger lest the quires themselves should become disarranged. To prevent this there was at the foot of each page written a letter of the alphabet. The first sheet would bear the letter a, the second b, and so on. When these two indications were present the binder could never be in doubt as to the order of the different sheets. The first page of the book was marked a j, the third page a ij, the fifth page a iij, and so forth. The next quire presented the letters b j, b ij, b iij, and so on. These indications at the feet of the pages are known as signatures. When the page bears one of them it is said to be "signed," and where there is no mark of the kind it is said to be "unsigned." In the earliest books the signatures were written with a pen, and the fact that many copies that have been preserved do not now bear signatures is because they were written so close to the margin that they have since been cut off while the book was being rebound. It was many years after the invention of typography that signatures were printed along with the matter of the pages. The earliest instance we have of the use of printed signatures is the "Præceptorium Divinæ Legis" of Johannes Nider, printed at Cologne, by Johann Koelhof, in 1472.

•• *Gothic Letters.* The ancient Goths were converted to Christianity by the Greek priests, and they probably introduced their letters with their religion, about the reign of Galienus.

Towards the middle of the third century, Ascholius, Bishop of Thessalonica, and a Greek priest named Audius, spread Christianity among the Goths; the former of these is much extolled by Basil the Great, and the latter by Epiphanius. The ancient Gothic alphabet consisted of sixteen letters; they are so similar to the Greek that their derivation cannot be doubted. Those writers are certainly mistaken who attribute the invention of the Gothic letters to Ulphilas, Bishop of Mœsia, who lived in the fourth century. The gospels translated by him into the Gothic language, and written in ancient Gothic characters about the year 370, were formerly kept in the library of the monastery of Werden; but this MS. is now preserved in the library of Upsal, and is known among the learned by the title of the "Silver Book of Ulphilas," because it is bound in massive silver. Several editions of this MS. have been printed. See a specimen of it in Hicckes's "Thesaurus," vol. i., pref. p. 8. Dr. Hicckes positively disallows this translation to be Ulphilas', but says it was made by some Teuton or German, either as old, or perhaps older than Ulphilas; but whether this was so or not, the characters are apparently of Greek original.

•• *Type Founding in Europe.* For a long period after the discovery of printing, it seems that type-founding, printing, and binding went under the general term of Printing; printers cast the types used by them, and printed and

bound the works executed in their establishments. Type-founding became a distinct calling early in the seventeenth century. A decree of the Star Chamber, made July 11th, 1637, ordained the following regulations concerning English founders: "That there shall be four founders of letters for printing, and no more: That the Archbishop of Canterbury, or the Bishop of London, with six other high commissioners, shall supply the places of those four as they shall become void: That no master-founder shall keep above two apprentices at one time. That all journeyman-founders be employed by the masters of the trade, and idle journeymen be compelled to work, upon pain of imprisonment and such other punishment as the court shall think fit. That no master-founder of letters shall employ any other person in any work belonging to the casting or founding of letters than freemen or apprentices to the trade, save only in pulling off the knots of metal hanging at the end of the letters when they are first cast; in which work every master-founder may employ one boy only, not bound to the trade." By the same decree, the number of master-printers in England was limited to twenty. Regulations like the above were in force till 1693. The "polyglot founders," as they have been called, were succeeded by Joseph Moxon and others. But the English were unable to compete with the superior productions of the Dutch founders until the advent of William Caslon.

•• *Pica Type.* The Rev. E. Mores Rowe, a great literary author and antiquarian, born in Kent in 1729, in his "Dissertation upon English Typographical Founders," says, "The *Pie* was a table showing the course of the service in the Church in the times of darknes, and was written in narrow columns of black and red. There were some Friars in England called *Friars de Pie*, so called from their party-coloured raiment, black and white striped (like the plumage of a magpie). Another definition is from *Pie*, an old Roman Catholic service-book, so called from the manner of its printing, presenting an appearance like the colours of a magpie." An old placard of Caxton's preserved at Oxford reads thus, "If it please any man spirituelle or temporal to buy any *pyes*, two or three, let him come to Westminster and he shall have them good and chepe." The French and Germans call it "*Cicero*," so possibly the writings of that philosopher were printed in it.

•• *Long Primer.* The Rev. E. Mores Rowe suggests that *long* means that religious works first set in it were in long lines across the page instead of double columns as previously. It is called *Corpus* in German, possibly because their "*Corpus Juris*" was printed in it, a custom still continued. It is also called *Garamond*, doubtless in honour of the name either of the punch-cutter or founder. The French call it *petit Romain* and Great Primer *gros Romain*.

•• *Brevier*. Said to derive its name from extensive use in printing Roman Catholic Breviaries or prayer books, although this definition is now questioned. We know that our trade owes many of its restrictions to clerical influence as well as some of its privileges to their assistance, and of course we have used some technical names as tokens of remembrance. For instance, *chapel*, *justify*, *monks*, *friars*, etc. In Germany it is called "jungfer," signifying "maiden letter," on account of its comeliness.

•• *Machines*. An account by Savage, in his "Dictionary of Printing," 1841, says: "Cylindrical printing, or, as it is generally termed, Machine printing, is a new mode of obtaining impressions from types, the introduction of which took place in the year 1814. It has caused a great revolution in the art, from the facilities which it affords for printing sheets of paper of a size of which no press worked by manual labour is capable, nor, were it capable, is the strength of one man equal to the exertion requisite for the pressure necessary to produce a respectable impression. In addition to this advantage of printing sheets of such larger dimensions, it possesses the power of multiplying impressions so rapidly as to appear like the work of magic. This may seem hyperbolic; but the average rate of working at a press for common work, that is, the general run of book work, with two men, one to ink the types, and

the other to work the press, is but 250 copies an hour, while a machine will produce 1,250 copies in the same time; and considerably more might be obtained, were not its powers restrained by the limited human means of feeding it with paper, it being found by experience that the number stated is the extent to which one person could supply it, he having regard to laying on the sheets evenly, so as to preserve a regular margin: but this speed was not deemed sufficient to meet the wants that were felt, and the 'Times' newspaper is now printed at a machine where the paper is laid on at four places, one forme of which, consisting of four pages, is printed at the astonishing rate of 4,320 an hour at its ordinary rate of working, a fact which I have seen and ascertained myself, by counting its motions with a seconds watch in my hand. Mr. Richard Taylor has also a similar machine at which the 'Weekly Dispatch' is printed. Considering what has been done, I cannot see a reason why the paper should not be supplied at six or eight places, if found necessary, so as to increase the number printed to 6,000 or 8,000 in an hour; as the wonder ceases when we remember that steam is the moving power." A comparison of these facts with the methods employed and the results attained nowadays is very curious.

• Newspapers were first printed in Venice, 1556; in England, 1619; United States, at Boston, 1690.



☛ It is not generally known that the Vatican possesses one of the finest printing establishments in the world. It was founded in 1626, and only one year after its foundation already possessed the characters of twenty-three different languages. In 1811, when Pius VII. was Napoleon's prisoner at Fontainebleau, the Propaganda Press was abolished, and its implements were carried off to Paris. It was restored under Louis XVIII., and is now one of the marvels of Rome.

☛ *Benvenue.* According to Moxon, 1683, this was "Half a crown paid by a new workman to the chapel when he commences, which is always spent. If a journeyman wrought formerly in the same printing house, and comes again to work in it, he pays but half a benvenue. If a journeyman smout more or less on another printing house, he pays half a benvenue." This custom, somewhat modified, is still retained in printing-offices, and the amount generally paid is the same as it was in the seventeenth century, though the value of half a crown then was considerably more than it is now. Under particular circumstances the chapel sometimes takes less; and the workmen always add something each, so as to be able to provide bread and cheese and a draught of porter to welcome the new comer. The word is now pronounced *bevénue*; it is evidently a corruption of the French *bien venu*, or *welcome*.



• Richard Pynson. This printer was born in Normandy, but was naturalized in England by letters patent. He was also appointed king's printer, and was the first that introduced the Roman letter into this country. He chiefly printed law books, which were at that time in Norman French. He died about 1529.

• Some Numerals. Some of these Roman numerals used in old titles and colophons are difficult to read:

<i>Roman.</i>	<i>Arabic.</i>
C	100
CC	200
CCC	300
CCCC	400
IↃ or D	500
DC	600
DCC	700
DCCC	800
DCCCC or CM	900
M or CIↃ	1,000
MM	2,000
MMM	3,000
MMMM	4,000
IↃↃ or V̄	5,000
CCIↃↃ or X̄	10,000
IↃↃↃ or L̄	50,000
CCCIↃↃↃ or C̄	100,000
IↃↃↃↃ or D̄	500,000
CCCCIↃↃↃↃ or M̄	1,000,000

If the lesser number be placed before the

greater, the lesser is to be deducted from the greater; thus IV signifies one less than five, *i.e.* four; IX, nine; XC, ninety. If the lesser number be placed after the greater, the lesser is to be added to the greater; thus VI signifies one more than five, *i.e.* six; XI, eleven; CX, one hundred and ten. An horizontal stroke over a numeral denotes a thousand: thus  $\bar{V}$  signifies five thousand;  $\bar{L}$ , fifty thousand;  $\bar{M}$ , a thousand times a thousand, or a million.  $\text{I}\text{C}$  or  $\text{D}$  signifies five hundred, the half of  $\text{CIC}$ .  $\text{M}$  or  $\text{CIC}$ , a thousand, from *mille*. The latter figures joined at the top  $\text{C}$ , formed the ancient M.

• John Gutenberg. He was born near Mentz, 1397, and was bred a merchant, which profession he followed at Strasburg and Mentz alternately. He is believed to have discovered the art of printing with movable types about 1439; and it is certain that he entered into partnership with Fust, for the prosecution of the art, before 1455, in which year the celebrated Bible was executed by them. Gutenberg died February 24, 1468.

• Stereotyping was invented, in 1725, by W. Ged.

• The first work printed in Germany in the Roman characters was "Isodori Episcopi Hispanensis Etymologia," issued by Gunther Zanier in 1472.

•• *John Fust, or Faust.* A goldsmith of Mentz, who is said by some to have been the inventor of printing by means of movable metal types. Others, however, are of opinion that he only assisted Gutenberg and his son-in-law, Schoeffer, in bringing the discovery to perfection. He was living at Paris in 1466, and is supposed to have died soon afterwards.

•• The first work in the English language was Caxton's "Game of Chess," issued in 1474.

•• *The Length of Literary Copyright.* The United States gives twenty-eight years, with the right of extension for fourteen more; in all, forty-two years. Mexico, Guatemala, and Venezuela, in perpetuity. Colombia and Spain, author's life and eighty years after. Belgium, Ecuador, Norway, Peru, Russia, and Tunis, author's life and fifty years after. Italy, author's life and forty years after; the full term to be eighty years in any event. France, Germany, Austria, and Switzerland, author's life and thirty years after. Hayti, author's life, widow's life, childrens' lives, and twenty years after the close of the latest period. Brazil, Sweden, and Roumania, author's life and ten years after. Great Britain, author's life and seven years after his decease; to be forty-two years in any event. Bolivia, full term of author's life. Denmark and Holland, fifty years. Japan, author's life and five years after. South Africa, author's life; fifty years in any event.

•• The letters in the alphabets of the different nations vary in number from 12 to 202. The Sandwich Islanders have the first named number, the Burmese 19, Italian 20, Bengalese 21, Hebrew, Syrian, Chaldean, and Samaritan 22 each, Latin 26, Greek 24, German, Dutch, and English 26 each, Spanish and Slavonic 27 each, Arabian 28, Persian and Coptic 32, Georgian 35, Armenian 38, Russian 41, old Muscovite 43, and Sanskrit and many other Oriental languages have 50 each. Ethiopian and Tartarian have 202 each.

•• *Henry Stephens, Stephanus, or Étienne.* A learned printer, who was born at Paris in 1470. He began business about 1503, and the first production of his press was the "Arithmetic" of Boethius. He died in 1520.

•• *Robert Stephens.* The second son of Henry; he was born at Paris in 1503. After his father's death he carried on the business with De Colines, who married his mother. During that connection, Robert published, in 1522, an edition of the Greek Testament, which drew upon him the enmity of the doctors of the Sorbonne. He married the daughter of Badius, the printer. In 1526 Stephens dissolved partnership with De Colines, and set up a printing-office of his own. In 1539 he was appointed king's printer of Latin and Hebrew; but on the death of his royal protector Robert removed to Geneva, where he died in 1559.

☛ *Charles Stephens.* The brother of Robert ; he was brought up to medicine, in which faculty he took his doctor's degree at Paris ; but in 1551 he also set up as a printer. His speculations, particularly the "Thesaurus Ciceronis," proved his ruin, and he died in prison in 1564.

☛ *Henry Stephens.* Robert's eldest son ; he was born at Paris in 1528. At twenty he published notes on Horace. In 1557 he printed at Paris several works, the expense of which was borne by Ulric Fugger ; and Henry, out of gratitude, subscribed himself his printer. He now began the "Greek Thesaurus," which great work was completed by him in twelve years, but proved his ruin, and after leading a wandering life, he died in a hospital at Lyons in 1598.

☛ *Robert Stephens.* He was a brother of the second Henry. He adhered to the Catholic religion, for which his father disinherited him. He became king's printer, and died in 1571. He had a son of both his names, who was also king's printer ; he died in 1629.

☛ *Francis Stephens.* Another son of the first Robert. He went with his father to Geneva, where he carried on business with Perrin.

☛ *Balls.* As much good printing was done with these, a short account may not be uninteresting. They consisted of two circular pieces of felt, leather, or canvas covered with com-

position, stuffed with wool and nailed to the ball stocks, used to cover the surface of the article to be printed with ink, in order to obtain an impression from it. Moxon says they were occasionally stuffed with hair; and that if the ball stocks were six inches in diameter the ball leathers were cut about nine inches and a half in diameter. They were made larger, according to the work they were required for; those used for newspapers were the largest.

• *The Stationers' Company.* In 1403, by the authority of the Lord Mayor and Court of Aldermen of the City of London, the stationers were formed into a guild or fraternity, and had their ordinances made for the good government of their fellowship. Thus constituted, they regularly assembled, under the government of a master and two wardens. Their first hall was in Milk Street; but, notwithstanding all the endeavours that have been made, no privilege or charter has yet been discovered under which they acted as a corporate body. It appears from the most authentic records that the Company of Stationers, or text-writers who wrote and sold all sorts of books then in use, namely, A. B. C. with the Paternoster, Ave, Creed, Grace, etc., to large portions of the Bible, even to the whole Bible itself, dwelt in and about Paternoster Row. Hence we have, in that neighbourhood, Creed Lane, Amen Corner, Ave Maria Lane, etc., all places named after some Scripture allusions.

☛ *Benjamin Franklin.* This most prominent American philosopher and statesman was born at Boston, New England, January 6, 1706. He was well educated under his father, who was a tallow-chandler and soap-boiler, and after being engaged in that business he was bound to his father's elder brother, a printer. A difference with his uncle removed him from New York to Philadelphia, where he was noticed by the governor, Keith, and encouraged to set up in business for himself. With this view he came to London; but soon discovered that the promises of his patron were the unmeaning professions of polished life, and, after working as a journeyman printer, he, in 1726, returned to Philadelphia. He began business, and published a periodical paper, which was read with avidity. He was married in 1730, and the next year he began the public library of Philadelphia. After this he devoted himself to the interests of his country, being instrumental in bringing about the Declaration of Independence. He died April 17, 1790, and his countrymen ordered, on this occasion, a public mourning for two months.

☛ The paper duty was abolished in 1861.

☛ The first book printed in Europe from movable types was the Bible, printed by Gutenberg, at Strasburg, in 1455. This work is sometimes described as the Mazarine Bible, and occasionally as the "forty-two line" Bible.

•• *The Stanhope Press.* This was the invention of the patriotic nobleman whose name it bears, and which will be handed down to posterity. After many expensive and laborious experiments he succeeded, with the assistance of a very ingenious mechanist (the late Mr. Walker) in bringing it to a state of perfection. The first press was finished in 1800, and its powers were tried at the office of William Bulmer (the Shakespeare Press) in Cleveland Row, St. James's, London. In the formation of his iron press Earl Stanhope must have found many useful hints in M. Anisson's "Premier Mémoire sur l'Impression en Lettres, suivi de la Description d'une Nouvelle Presse executée pour le Service du Roi," in which he says: "Je me suis attaché principalement à rendre son action et ses mouvemens les plus indépendans qu'il m'a été possible du maniement déréglé des ouvriers auxquels elle est confiée." This has been particularly attended to in the Stanhope press, and nothing is left to the judgment of the pressman but the colouring.

•• *Laurence Coster or Laurent Janszoon Koster.* A native of Haerlem, who died about 1440. The Dutch affirm that he invented block-printing in 1430, of which, they say, he caught the idea by cutting letters upon the bark of a tree, and then impressing the same upon paper. This, however, is now generally treated as a fable, and given up by all who have considered the subject.



• John Baskerville. This celebrated printer was born at Wolverley, Worcestershire, in 1706. In 1726 he kept a writing school at Birmingham, but in 1745 he engaged in the japanning business, to which in 1750 he added the profession of type-founding. After expending a considerable sum in this pursuit he succeeded, and the works printed by him obtained celebrity. The first of these was Virgil, in 1756, which answered so well that he reprinted it in 1758. In the latter year he was employed by the University of Oxford on a new-faced Greek type, and soon afterwards he obtained leave from the syndicate of Cambridge to print a Bible and two editions of the Common Prayer. The other productions of his press were, Newton's "Milton," 2 vols. 4to; Dodsley's "Fables," 8vo; Juvenal and Persius, 8vo; Congreve's Works, 3 vols. 8vo; Horace, 8vo; Addison's Works, 4 vols. 4to; a Pocket Dictionary, 12mo; "Jennings on Medals," 8vo. He also printed editions of Terence, Catullus, Lucretius, Sallust, and Florus, in 4to. Mr. Baskerville died at Birmingham, January 8, 1775, and his types were sold to a society at Paris, by whom they were used in printing the works of Voltaire.

• Foolscap. Everybody knows what "foolscap" paper is, but everybody does not know how it came to bear that name. In order to increase his revenues, Charles I. granted certain privileges, amounting to monopolies, and among these was the manufacture of paper,

Gesta Typo-  
graphica  
Memorabilia

the exclusive right of which was sold to certain parties, who grew rich, and enriched the government at the expense of those who were obliged to use paper. At that time all English paper bore the royal arms in water-marks. The Parliament under Cromwell made sport of this law in every possible manner, and, among other indignities to the memory of Charles, it was ordered that the royal arms be removed from the paper, and that the fool's cap and bells should be used as a substitute. When the Rump Parliament was prorogued, these were also removed; but paper of the size of the parliamentary journals, which are usually about seventeen by fourteen inches, still bears the name of "foolscap."

☛ *John Baptist Bodoni.* This celebrated printer of Parma was, no doubt, the most distinguished in his profession during the eighteenth century. He was born at Saluzzo in the Sardinian states, February 16, 1740, of a respectable but humble family. He learned the rudiments of his art in the office of his father. At eighteen years of age a desire to improve his condition induced him to undertake a journey to Rome. There he visited the printing house of the Propaganda. His general demeanour and vivacity attracted the notice of the abbate Ruggieri, the superintendent of that establishment, and he was engaged there as a workman. In 1766 the suicide of Ruggieri rendered Bodoni's longer stay at Rome insupportable from regret. He

accepted an offer, made by the Marquis de Felino, whereby he was placed at the head of the press intended to be established at Parma, and settled there in 1768. Hence he issued some beautiful specimens of his art. His most sumptuous work was his Homer, in three volumes folio, printed in 1808. He was a sufferer from gout, to which a fever was at last superadded, which terminated the life of this eminent typographer in 1813.

•• *The Mazarine Bible.* The first important specimen of printing was the celebrated Bible of 637 leaves, with large cut metal types, which was executed between Gutenberg and Fust. It is known by the number of its leaves to distinguish it more accurately from other editions without date. This Bible is an edition of the Latin Vulgate, and was executed between the years 1450 and 1455. It forms two volumes in folio, is printed in large Gothic or German character, and is a remarkable specimen of beautiful printing. A copy at Lord Ashburnham's sale recently fetched £4,000. This particular edition is sometimes called the "forty-two line" Bible.

•• *John Bagford.* An antiquarian collector, who had a mania for mutilating all the books he could lay hands on, in order to collect title-pages, old types, printers' colophons, etc. Bagford was born at London in October, 1675. He was bred a shoemaker, but afterwards



became a bookseller, and a great collector of curiosities. He was employed by Moore, Bishop of Norwich, and the Earl of Oxford, to enrich their libraries with scarce books and MSS. For his services the bishop placed him in the Charterhouse. He died May 15, 1716. His collections respecting the history of typography are preserved among the Harleian MSS., and there are two volumes by him in the University Library at Cambridge (Dd. x. 56, 57). The title of one of the latter will give a fair idea of the extent of Bagford's orthographical acquirements. It is as follows: "The Hihstory of Tipography, its Originall and prograse from athenick recordes, maniscrites, and printed bookes, collected with grate paynes, by Jo. Bagford."

•e Printing was introduced into Scotland by Chepman in 1507.

•e *William Caxton*. He was the first English printer, and was born in the Weald of Kent, probably in 1412. At the age of fifteen he was apprenticed to a mercer in London, and on the death of his master travelled in the Low Countries for a short time. While abroad he was employed to continue and confirm a treaty of trade and commerce between Edward IV. and Philip, Duke of Burgundy. During his residence in Flanders he acquired a knowledge of the new invention of printing, and the first book he executed was the "Recueil des Histoires

de Troyes," by Raoul le Fevre, 1465-67. In 1472 he published his own translation of the same work. The time of his return to his native country is not known with certainty, but the usual supposition has been that he brought the art of printing into England in 1474. Shortly afterwards he was residing near Westminster Abbey, where he set up his press. A list of the works printed by him, sixty-seven in number, is given in Lowndes's "Bibliographer's Manual," ed. Bohn. Caxton died either in 1491 or 1492.

Gesta Typo-  
graphica



Memorabilia

•• *The First Edition of the New Testament in Greek.* This was published in 1516 by John Froben, at Basle. The design of publishing this edition originated with Froben, who engaged Erasmus as the editor; for Beatus Rhenanus, who was for some time one of the correctors of Froben's press, in a letter addressed to Erasmus, dated April 17th, 1515, makes the proposal, in the following terms: "Petit Frobenius abs te 'Novum Testamentum' pro quo tantum se daturum pollicetur, quantum alius quisquam": "Froben requests you to undertake the 'New Testament,' for which he promises to give you as much as any other person." During the time he was employed upon it, Erasmus lodged in the house of Froben, as appears from the subscription at the end of the first edition, which is, "Basiliæ, in ædibus Johannis Frobenii Hammelburgensis, Mense Februario, anno MDXVI."



• Aldus Manutius. This celebrated printer was born in 1449, at Bassiano, in the duchy of Sermonetta. He received a liberal education, and on the completion of his studies became preceptor to the Prince of Carpi, nephew of Picus of Mirandola. In 1488 he set up a printing-office at Venice, and the first book that issued from his press was the Greek poem of Musæus, with a Latin version in 4to. This was followed by a number of valuable works, and the house of Aldus was the resort of learned men from all parts of Europe, among whom was Erasmus, who resided there a considerable time, while publishing his "Adagia." Aldus died February 3, 1515. He was the author of a Latin grammar; a treatise, "De Metris Horatianis;" and a Greek dictionary.

• *Italic Type.* We are indebted to the above-named printer for the invention of this beautiful type. It was at his printing-office in Venice that he introduced the particular letter which is known to most of the nations in Europe as "Italic." By the Germans it is called "Cursiv." It was dedicated to the State of Italy to prevent any dispute that might arise from other nations claiming a priority, as was the case concerning the first inventor of printing. As soon as Aldus perfected this fount, he obtained a privilege from three several popes for the sole use of it during the space of fifteen years; and these pontiffs give him great encomiums on the invention.

¶ *Vignette.* This word, literally “little vine,” was originally applied to small copperplate engravings used to embellish title-pages, it being a fashion of the French engravers to surround such designs with a running border of vine leaves. The word is still specifically applied to the small engraving on a title-page, though the vine-leaf border in such a position has long since been discarded. Generally, it includes any kind of engraving or ornament not enclosed in a definite border. This limitation of meaning is not, however, observed in typography. An ornament is none the less a vignette because it takes the form of a shield or a medallion or any other figure. The word “vignette” should not be applied to diagrams or illustrative designs or initial ornaments—but to a picture introduced solely for decorative purposes.

¶ *Wynkyn de Worde* was the first assistant, and successor of Caxton. He was born in the dukedom of Lorraine, and became a denizen of England in 1496. Throughout the whole range of our ancient typographers, there is scarcely one whose memory beams with greater effulgence than that of Wynkyn de Worde: he gained this high distinction not only from the number of his publications, but also from the typographical excellence which they exhibit. On the death of Caxton, he successfully practised the art of printing on his own account in his master’s house. In this office he appears

Gesta Typo-  
graphica  
Memorabilia

to have continued until the year 1499, when he removed to the "sign of the Golden Sun, in the parish of St. Bride, in the Fletestrete, London." He does not appear to have left this neighbourhood, as in his will he directs his body to be buried in the parochial church of St. Bride, Fleet Street, before the high altar of St. Katharine. He died in 1534.

• *Classical Names of Towns and Cities.* These are some of the less obvious names one meets with on old title-pages:

Abbatis Villa	Abbeville.
Albani Fanum	St. Albans.
Argentina	Strasburg.
Augusta Tiberii	Ratisbon.
Aurelia	Orleans.
Borussia	Prussia.
Cantabrigia	Cambridge.
Cantuaria	Canterbury.
Cestria	Chester.
Cicestria	Chichester.
Divio	Dijon.
Duacum	Douay.
Dunelmum	Durham.
Eboracum	York.
Exonia	Exeter.
Glascua	Glasgow.
Haga Comitum	The Hague.
Lipsiæ	Leipsic.
Londinium }	London.
Londinum }	
Lugduni	Lyons.



Lugdunum Batavorum  
 Lutetia }  
 Lut. Par. }  
 Mafſilia  
 Mediolanum  
 Moguntiaë  
 Nicæa  
 Noriberga }  
 Norica }  
 Oxonia  
 Padova }  
 Patavium }  
 Petriburgum  
 Remi  
 Roffa  
 Roma  
 Rothomagus  
 Rupella  
 Sarum  
 Sestiaë  
 Tridentum  
 Varsovia }  
 Warsovia }  
 Venetiaë }  
 Vinegia }  
 Vincentia  
 Vindobona  
 Westmonasterium  
 Wintonia  
 Wormacia

Leyden.  
 Paris.  
 Marseilles.  
 Milan.  
 Mayence.  
 Nice.  
 Nuremberg.  
 Oxford.  
 Padua.  
 Peterborough.  
 Rheims.  
 Rochester.  
 Rome.  
 Rouen.  
 Rochelle.  
 Salisbury.  
 Aix, Provence.  
 Trent.  
 Warsaw.  
 Venice.  
 Vicenza.  
 Vienna.  
 Westminster.  
 Winchester.  
 Worms.

Gesta Typo-  
 graphica  
  
 Memorabilia

• The first almanack was printed by George Van Purbach, in 1460.

☛ *Thomas Bowdler.* To “Bowdlerize” is an expression applied to the act of expurgating editions of the classics. Bowdler was born at Ashley, near Bath, July 11, 1754, and being intended for the medical profession, received a suitable education at St. Andrews and Edinburgh. He then made a tour through a considerable part of Europe, and on his return renounced his profession, and fixed his residence in London, where he became a Fellow of the Royal and Antiquarian Societies. Subsequently he removed to St. Boniface, in the Isle of Wight, and finally to the Rhyddings, near Swansea, where he died February 24, 1825. Mr. Bowdler published “The Family Shakespeare,” in which edition the offensive passages have been removed with great judgment; and he performed the same work of expurgation to Gibbon’s “Decline and Fall of the Roman Empire.” He was also author of “Letters written in Holland in September and October, 1787”; a Memoir of Lieutenant-General Villetes; and some other works.

☛ *Christophe Plantin.* A printer who was born near Tours in 1514. He was brought up under Robert Macé at Caen, after which he went to Antwerp, where he established one of the first printing houses in Europe. The King of Spain gave him a pension and a patent for the exclusive printing of particular works. Plantin had also an office at Leyden, and another at Paris. He died July 1, 1589.

•• *Exclamation and Interrogation Points.* According to Bilderjik, a Dutch writer, the note of interrogation is an abbreviation of the Latin word *questio*, and consists of the letter Q with the o written under it, which o, afterwards filled up, becomes a full point, thus :  $\text{Q}$ —then ? The exclamation point is the Latin *Io* (an interjection of joy) written in the same way :  $\text{I}$ —then ! The latter point was first used in the Catechism set forth by Edward VI., and printed by John Day, in 1553, and is found only once in that work. It is said that the interrogation point was first used by Schoeffer in the Psautier, but it is not found in his “Art Grammatical” of 1466. This statement, however, must be taken with a grain of salt, for it is known that the early printers had no punctuation marks except the *virgule*, or comma ; even the semicolon was unknown till the time of Aldus Manutius.

•• *John Froben, or Frobenius.* This eminent and learned German printer was a native of Hammelburg, but settled at Basle, where he acquired the reputation of being uncommonly learned. With a view of promoting useful learning, for which he was very zealous, he applied himself to the art of printing. He was the first of the German printers who brought the art to any perfection. The great reputation and character of this printer was the principal motive which led Erasmus to fix his residence at Basle, in order to have his own works printed

by him. He would never suffer libels, or any thing that might hurt the reputation of another, to go through his press for the sake of profit; and being a man of great probity and piety, as well as skill, he was particularly choice in the authors he printed. It is said of him, that he exposed his proof-sheets to public view, and offered a reward to any person that should discover an error. In his preface to "Celius Rodiginus," he advises the learned against purchasing incorrect editions of books for the sake of their cheapness, and calls the printers of them *pests of learning*. He says "Such wretched works cannot but be dearly bought, how cheap soever they are sold; whereas he that buys a correct copy, always buys it cheap, how much soever he gives for it." Froben died in 1527.

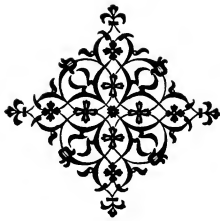
•• *Elzevir*. There were five famous printers at Amsterdam and Leyden who bore this name, Lewis, Bonaventure, Abraham, Lewis, and Daniel. Lewis began to be known at Leyden in 1595, and was the first who made the distinction between the v consonant and the u vowel. Daniel died 1680 or 1681. He published a catalogue of books printed by his family.

•• *Old Style Printing*. In 1843 the revival took place under the following circumstances, which, as they initiated a new fashion in the trade generally, call for reference here.

In the year 1843, Mr. Whittingham, of the Chiswick Press, called upon Mr. Caslon to ask his aid in carrying out the then new idea of printing in appropriate type "The Diary of Lady Willoughby," a work of fiction, the period and diction of which were supposed to be of the reign of Charles I. The original matrices of the first William Caslon having been fortunately preserved, Mr. Caslon undertook to supply a small fount of Great Primer. So well was Mr. Whittingham satisfied with the result of his experiment, that he determined on printing other volumes in the same style, and eventually he was supplied with the complete series of all the old founts. Then followed a demand for old faces, which has continued up to the present time.

Gesta Typo-  
graphica  
Memorabilia







NARRATIONES

*“ Nothing extenuate, nor  
set down aught in malice.”*





## NARRATIONES

• *The First Printer and his Troubles.* When Faustus had printed, in 1460, a number of copies of the Bible, he undertook the sale of them in Paris, where printing was then unknown. As he sold his copies for 60 crowns, while the scribes demanded 500 for their manuscripts, he created universal astonishment; but when he produced copies as fast as they were wanted, and lowered the price to 30 crowns, all Paris was in agitation. The uniformity of the copies greatly increased the wonder; information was given to the police against him as a magician; his lodgings being consequently searched and a great number of copies being found, they were seized. The red ink with which they were embellished was supposed to be his blood, and it was seriously adjudged that he was in league with the devil, and had he not fled he would have shared the fate of those whom superstitious judges in those days condemned for witchcraft.

☛ *The Devil from the Pit.* A good story is told in connection with the well-known Cambridge Pitt Press. The Master of Trinity, respecting whom the word "decorous" but ill describes his outward orthodoxy, was lately entertaining at dinner at Trinity Lodge a number of friends, and before the guests had begun to thaw out, a servant opened the door and, in a voice sufficiently loud for everyone to hear, said: "If you please, sir, the devil from the pit is waiting outside for you!"

☛ Mr. John Murray recalled a good story of Dean Stanley, whose books were published by his firm. The Dean was so bad a writer that when his MSS. were sent to the printers, they refused to set them up except for specially high terms. Once the Dean wrote a letter to Mr. Murray, sen., which, in spite of all endeavours, no one could decipher. At last it was sent back to him, with the illegible parts underlined, and a request to know what they meant. Stanley's reply was characteristic: "If you cannot read my writing, I am sure I cannot do so."

☛ Dean Stanley's handwriting in the later years of his life was notoriously bad, often quite unreadable. Some one received a post-card from him, of which he could not decipher the purport; but he had a happy thought. Hailing a cab, he went to Westminster, and, being ushered into the presence of the Dean,

said that, having had the pleasure of receiving his postcard, he had come to consult him about it, and thus learnt what the nature of the business was. *Apropos* of the Dean's failing, nearly twenty years ago a writer in "Fraser's Magazine" stated that among hundreds of couples of plain working folk whom he had married, he could not remember half a dozen instances in which they could not sign the needful document much better than the Dean of Westminster. The reader, having queried whether this were not too personal, received the following reply: "Oh, dear, no! The Dean is one of my best friends, and is quite accustomed to being upbraided for his awful handwriting."

• A weekly paper tells a story in connection with Lord Rosebery's speech at Edinburgh in which he gave his reasons for resigning the Liberal leadership. In Glasgow, the report came through very slowly, as an enormous amount of "copy" was handed in practically all at once. The Telegraph Department worked at high pressure, but even then the last "flimsy" was not delivered to the paper in question until nearly two a.m. The proof-reader was, in consequence, more than usually hustled. When he came to the last proof he, it is said, although we can scarcely believe it, wrote the words, "Thank God." The compositor, when correcting this proof, made it read, "Lord Rosebery then left for the South.



Thank God." The compositor, it is added, did not suffer this time, but the proof-reader lost his place.

☛ John Bell, the founder of "Bell's Weekly Messenger" and "Bell's Life in London," is said to have been the first printer who confined the lower case "s" to its present shape, and rejected altogether the older form "f." This change did not please everybody, as is shown by the following instance of conservative tendency. It is recorded that Messrs. Rivington had got as far as three sheets on a work of a late Bishop of Durham, in which the new plan was adopted, and that the bishop sent back the sheets in order to have the old letter restored, which compelled the printers to get a new supply from the type foundry, the fount containing the venerable "f" having been thrown away.

☛ *Authors and Their Methods.* Interviews with various authors show that each has his or her own method of work, and as a rule can only produce satisfactory "copy" under certain conditions peculiar to themselves. An interviewer in the "Strand" gives some particulars concerning Jules Verne which will interest compositors. The popular writer considers that the real labour of composition begins with his first set of proofs, for he says that not only does he correct something in every sentence, but he rewrites whole chap-

ters. "I do not seem," he says, "to have a grip of my subject till I see my work in print; fortunately, my kind publisher allows me every latitude as regards corrections, and I have often as many as eight or nine revises." Of another great French writer we learn that he was probably unrivalled in making corrections in his proofs. It is said that by the time he had made his sixteenth revise not a sentence remained as it was originally written. His "Pierrette" was not sent to press until he had returned his twenty-seventh set of proofs! The margins of his proof-sheets were never broad enough for him, and his lines were crossed and re-crossed, interlined and re-interlined, and embellished with carets, arrows, stars, and riders to a most bewildering extent. Such methods of work are, however, confined to the wealthy writer, and where a printer humours the little ways of a genius he requires solid compensation for the time and trouble expended in making alterations.

•• *A Medley.* This is a clever sketch, which may serve as a *memoria technica* of the principal London journals: In the early part of this the "Nineteenth Century" of the "Christian Era," a citizen of the "World" strolled at night along "Pall Mall" on his way from "Belgravia" to "Whitehall," accompanied only by the "Echo" of his footsteps. An old "Engineer" and soldier of the "Queen," he had traversed by "Land and Water" the



greater part of the "Globe," and had since his "Broad Arrow" days fought under more than one "Standard." Taking out his "Tablet" he stood and wrote as follows: "The study of 'Public Opinion' offers a wide 'Field' for the intelligent 'Spectator' and 'Examiner' of the 'Times.'" At this moment a "Watchman," who had been a close "Observer" of his movements, approached and said, "Come, my noble 'Sportsman,' you must move on!" "And what if I refuse?" demanded the other, standing like a "Rock" with his back against a "Post," immovable as "Temple Bar"; "To be 'Brief' with you, my friend, I shall in 'Truth' stay here a 'Week' if I think proper." "Well," rejoined "Civilian," "I am appointed 'Guardian' of this thoroughfare 'All the Year Round,' and I protest against your making any 'Sketch' or 'Record' here. Are you a 'Builder'?" Instantly a grasp of "Iron" was laid on his arm. "Do you wish me to 'Punch' your head?" asked the "Traveller." "Oh, no," replied the other, all of a "Quiver," "pray don't, I was only in 'Fun.'"

•• One of the old "Quarterly" reviewers, the late Canon James Craigie Robertson, belied a proverbial characteristic of his countrymen: "for surely," says Mr. John Murray, the publisher, "never was anyone more ready to make or detect or enjoy a good joke. I remember him coming to see my father on one occasion, with a delightful twinkle in his

eye, and an open book in his hand. It was an ecclesiastical history, in which the Bishop of Cremona had been misprinted as the Bishop of *Creborne*! I can never forget the burst of laughter with which he began to twit my father for demoralizing the theological students." Creborne, it may be remembered, was at that time a byword for all that was dissolute.

œ A pleasant little story is being told, says the "Scottish Typographical Circular," of "Ian Maclaren." On the completion of his book, "Kate Carnegie and Some Ministers," the author wrote in the following terms to the manager of the office: "As this (batch of proofs returned) completes the tale, would you kindly convey to the compositors my sincere appreciation of their skill? Would you also distribute the enclosed trifle among the men who do my work, that they may smoke a pipe extra to soothe their nerves after deciphering my handwriting?"

œ A "Perfect" Book. The difficulty of insuring typographical accuracy in a book is illustrated in the following story: "A London publisher once made up his mind to publish a book that should have no typographical errors whatever. He had his proofs corrected by his own proof-readers, until they all assured him that there were no longer any errors in the text. Then he sent proofs to the universities and to other publishing houses offering a prize

of several pounds sterling in cash for every typographical mistake that could be found. Hundreds of proofs were sent out in this way, and many skilled proof-readers examined the pages in the hope of earning a prize. A few errors were discovered. Then all the proof-sheets having been returned, the publisher felt assured that his book would appear before the public an absolutely perfect piece of composition. He had the plates cast, the edition printed and bound between expensive covers—because, as a specimen of the printer's art, it was, of course, unique in literature and exceedingly valuable to bibliophiles. The edition sold well, and was spread all over the country. The publisher was very much pleased with himself for having done something that had hitherto been considered an impossibility. Then his pride had a fall, for six or eight months later he received a letter calling his attention to an error in a certain line on a certain page. Then came another letter announcing the discovery of a second error in this perfect book, and before the year was out four or five mistakes were found."

● *Early Printing.* In the twenty-second year of the reign of Henry VIII., the "City Press" says, there was printed a royal proclamation "for ordering and punishing of sundry beggars and vagabonds, and damning books containing certain errors." The king's printer, Thomas Bartlet, was paid at the rate of a penny a leaf



for printing 1,600 papers and books of the proclamation. His bill amounted to £8 6s. 8d., which would probably represent about £50 or £60 of our money.

Gesta Typo-  
graphica  
Narrationes

☛ As an illustration of what some handwriting is like, the late Dr. McLeod once told a good story of himself, whilst he was editor of the "Edinburgh Christian Magazine." He was present one night at the annual soirée of the workers in the establishment where the magazine was printed. In the course of a speech he said: "We all like to pry into the mysterious, and there is one mystery I would like to see cleared up for me this night. Where is the man or men who set up from my manuscript? I would like to see and shake hands with them."

☛ The master-printers of the metropolis formerly dined together annually at some good coffee-house or tea-gardens in London, and one of the regular toasts after dinner was, "The well-staining of paper."

☛ It is difficult for our times to realize the awed surprise with which the invention of printing was regarded by the contemporaries of Gutenberg and even of Caxton. People considered it a black art and believed those in the secret to be the creatures of the devil. The following story will probably interest some of our readers: "When printing was intro-

duced into Paris, one of the earliest works printed was 'Euclid's Elements.' The workman, perceiving that he had to intercale circles, squares, triangles, etc., into the text, believed that the book treated of sorcery, and was calculated to evoke the devil, who would carry him off in the midst of his work. The employer insisted, and the printer, concluding that his ruin was contemplated, died of fright a few days later."

•• *Prophetic.* When Isaiah Thomas, the printer of Massachusetts, was printing his Almanack for the year 1780, one of his boys asked him what he should put opposite the 13th of July. Mr. Thomas being engaged, replied, "Anything, anything!" The boy returned to the office and set, "Rain, hail, and snow." The country was all amazement when the day arrived, for it actually rained, hailed, and snowed violently. From that time Thomas's Almanack was in great demand.

•• *Cobbett and his Publisher.* This furious politician and writer of splendid English was at one period of his career engaged in farming at Botley, in Hampshire, and the office where, in addition to "Cobbett's Register," he published innumerable tracts and pamphlets, was in Bolt Court, Fleet Street. One morning the publisher, who had only been recently engaged by Cobbett's manager, was accosted from the other side of the counter by a stout, elderly

gentleman in a scarlet waistcoat. "I want a copy of 'Paper against Gold,' published last Monday," said the old gentleman. "How is it going?" "Going!" replied the newly-engaged publisher, "why, it's going like a Congreve rocket! We went to press with 150,000 copies, and we expect to sell 200,000 before the week is over." To his astonishment and consternation he suddenly found himself collared and violently shaken by the elderly gentleman on the other side of the counter. "You lying rascal!" gasped the old man in the red waistcoat. "I am Mr. Cobbett. I only went to press, hound, with 30,000 copies!" and he released his hold, and glared at the too imaginative publisher, who, re-arranging his neckcloth, said meekly, "I'm sure I'm very sorry, sir; I only wished to serve my employer." The author of "Paper against Gold" was silent for a few minutes, and then said: "What are your wages?" "Five-and-twenty shillings a week, sir." "I'll raise them to two pounds," rejoined the farmer of Botley, "*you're something like a publisher!*"

•• *The Missing Link.* The following was taken from the "Scottish Typographical" as being decidedly worthy of reproduction: "It has been reserved for an Edinburgh lawyer to make the discovery that the printer is nothing less than the missing link. Shade of Darwin! Mr. Hope Finlay, in giving evidence before a committee of the House of Commons in support

of the extension of the Register House, Edinburgh, said that the present building 'was really intended for the storage of documents and was unsuitable for offices. The rooms were small. They were more like cellars on the basement floor. They could hardly put human beings in them. In fact, they could only use it for *printers*.' With full appreciation, notwithstanding our northern origin, of Mr. Finlay's joke, however, we are painfully aware he struck a note that will vibrate in the ears of many printers who are compelled to spend laborious days in dens that are not fit for cattle, far less clerks or printers, where the inspector cometh not, neither is the Factory Act known."

• In an obituary notice of the late Mr. Robert Blackie, the eminent Glasgow publisher and printer, which appeared in a Scotch newspaper, the following anecdote is given: The "Essay on the Life and Writings of Robert Burns," by Professor John Wilson, better known as "Christopher North," promised for "The Book of Scottish Song," of which Blackies were the publishers, was not forthcoming when the work was drawing to completion. Mr. John Blackie, jun., had often written to the Professor reminding him of the delay and its disastrous effects upon the sale of the book of which it was to form a part. At length, despairing of success by letter-writing, he went to Edinburgh, and called upon Wilson, who, upon recognizing

his visitor, at once fled to the opposite side of the table as if to escape from the righteous wrath of his injured publisher. But when Mr. Blackie announced his intention to remain where he was and not leave the Professor till the MS. was completed and safely secured in his pocket, he came forth from his stronghold, remarking, "That's capital! Mrs. Wilson will prepare a bed for you on the sofa and make you comfortable, and I'll set about writing the essay." However, a better arrangement was soon agreed upon. The Professor promised copy without further delay, and this time kept his promise. The MS. began to flow in upon the printer in detached portions by several posts each day. It was written on backs of funeral letters, remnants of grocers' bags, and, in fact, on any kind of scraps of paper that would carry ink, and on some that carried it very imperfectly. When the essay was about half-way completed the Professor asked the printer to send him proof of all that preceded. The printer took what was handiest to himself and sent the author back his MS. This, however, did not satisfy the Professor, for he immediately wrote, "Send me proof; for though *you* can read my MS., *I* cannot."

• *Early Printing in China.* The art of printing, according to Du Halde and the missionaries, was practised in China nearly fifty years before the Christian era. In the time of Confucius, B.C. 500, books were formed of slips of bamboo,

and about 150 years after Christ paper was first made; A.D. 745, books were bound into leaves; A.D. 900, printing was in general use. The process of printing is simple. The materials consist of a graver, blocks of wood, and a brush. Without wheel, wedge, or screw, a printer will print as many as 2,500 impressions in a day. The paper is very thin, and costs only one-fourth as much as here. The works of Confucius, consisting of six volumes, each of 400 pages, can be bought for sixpence.

☛ Dr. Johnson finished his Dictionary on April 15th, 1755, and Andrew Millar thus acknowledged the receipt of the final pages: "Andrew Millar sends his compliments to Mr. Samuel Johnson with the money for the last sheet of the copy of the 'Dictionary,' and thanks God he has done with him." Dr. Johnson replied: "Samuel Johnson returns his compliments to Mr. Andrew Millar, and is very glad to find (as he does by this sheet) that Andrew Millar has the grace to thank God for anything."

☛ An American journalist tells a curious story of Horace Greeley. He once wrote a note to a brother editor in New York whose writing was equally illegible with his own. The recipient of the note, not being able to read it, sent it back by the same messenger to Mr. Greeley for elucidation. Supposing it to be the answer to his own note, Mr. Greeley looked over it, but likewise was unable to read

it, and said to the boy: "Go, take it back. What does the —— fool mean?" "Yes, sir," said the boy, "that is just what *he* says of you."

Gesta Typo-  
graphica  
Narrationes

☛ A Scotch paper told a good story about Dr. Wallace. The editor of a local newspaper asked him if he would kindly furnish an article on a "light theological topic." The doctor responded with one bearing the title, "The Relations between the Presbyterian Churches and Modern Thought." When set up it made forty columns, and became a puzzle to editor and printer as to how to get rid of it. They began by using it in pieces, and whenever the printer said to the editor, "We have got no leader," the reply was, "Eh, mon, just sneck off about a column and a quarter o' Wallace." In this way the contribution is being used, first working down from the beginning, then upwards from the end. And, as the story goes, "they are at it still."

☛ *Giving the Devil his Due.* A printer's devil was actually instrumental in altering the course of history. The story, as reported in a London daily paper, which, however, differed somewhat from that in other papers, was as follows: "Lord Beaconsfield, meeting Lord Redesdale, on the evening of Wednesday, August 25th, 1880, gave to him, as Chairman of Committees, a MS. copy of an amendment to the Employers' Liability Bill. Lord Redesdale

gave the MS. to his secretary, his secretary gave it direct to the Queen's printer, and the Queen's printer gave it to his familiar to give to the compositors. In the usual course the amendment would have appeared in the notices of motion in the House of Lords. On the following day, the notice-paper came out without the ex-premier's amendment, and the measure was discussed as though no amendment had ever been suggested. Inquiry was instantly made by the Chairman of Committees, and then, *mirabile dictu*, it was discovered that the printer's devil, instead of delivering the MS. to the foreman of the compositors, had put it in his pocket and forgotten all about it. Lord Granville humorously suggested that the boy's intelligence had prompted him to so dispose of the notice for the public benefit; but only think what might have been the consequences of that young demon's forgetfulness! If Helen had not run off with Paris, there would have been no siege of Troy. If that careless young 'devil' had not put Earl Beaconsfield's amendment in his pocket, we might have had another change of government!"

œ *Blue-Tinted Paper.* The pale blue-tinted paper, still largely used for commercial purposes, and which was more in vogue some years ago than it is now, had its origin in a rather singular manner. It chanced that about the year 1790, on one domestic wash-day, the wife of an English paper manufacturer left her



tubs and went into the factory with an old-fashioned blue bag in her hand. This she accidentally let fall into a vat of pulp, and thought no more about it and never mentioned it. Great, then, was the astonishment of the workmen when the paper came out a peculiar blue colour. The master was vexed enough with what he considered the carelessness of his employees, while his good dame kept her own counsel. The lot of paper was considered unsalable, and was stored away for four whole years. At length, however, the manufacturer consigned it to his London agent with instructions to sell it for whatever it would bring. As luck would have it, the blue sheets were accepted as a happily-designed novelty and quickly disposed of at a high price, and an order was sent for another large invoice of the same. This was, however, somewhat of a dilemma! He had no idea in what way the paper had become blue, and in his perplexity mentioned the matter to his wife. She must have laughed heartily, but she promptly enlightened her bewildered lord, who, in his turn, kept the simple process secret, and was for many years sole manufacturer of the blue commercial paper, and doubtless reaped a rich harvest thereby. By such accidents are inventions often made and fortunes fall within one's grasp.

☛ To see a Japanese compositor setting type is curious, if not interesting. As there are

4,000 characters in the language in common use, and others less frequently, he cannot reach them all. Instead, he sits at a desk containing the characters called kana, or connections, of which there are forty-seven. He cuts up his copy into small pieces, giving each to a boy, who goes trotting about the alley singing the names of the characters he seeks until he has found them all, when he carries them to the type-setter, who puts the letters together with the kana. As all the boys sing at once, and the proof-reader sings to his copyholder, the noise is terrific.

☛ *Catnach.* In the days when his sensational Old Bailey sheets had a tremendous sale, there was nothing else of the same sort in existence, and he made a large fortune by the sale of them. His yard of songs for a farthing was a marvel, and these were all set in pearl and nonpareil, and worked at press. There was upwards of £5 worth of type-setting in every yard sold at the above price, but then they went off by the million. As to the copyright of the words and music in them there is nothing on record; every hawker adopted his own tune, if the songs were not written to a popular air. Several other printers took up the trade after Catnach died, but they only did a little in it.

☛ *Going to the Wool-Hole.* What is the derivation of this term as applied to distressed printers being in a condition to apply for work-

house relief? Formerly, before we had composition rollers, pressmen used balls made by themselves, which were stuffed with wool, and then covered with composition. Whenever these required re-making-up, the wool used to be cast aside in a lumber-hole in the press-room, and it has often happened that an intoxicated member of the bar has resorted to the wool-hole for a quiet "mike" or slumber. This caused the "wool-hole" to be spoken of as a refuge for the destitute or unfortunate in the same way as the workhouse is alluded to.

•• *The Proof-Reader's Troubles.* Speaking of contributors to the newspapers, a writer says: "There is the minister, who sends in a mere skeleton of a sermon, a page of which looks like the top of a tea-box covered with Chinese hieroglyphics, all disconnected, with Scripture proper names written in dots and dashes, and the whole affair a complete enigma. However, he knows it will be all right, and that the printers and proof-reader will unravel it, no matter if they are fit subjects for the madhouse before they get through with it. Then there is the local reporter. Well, he is a good fellow, and means well; he has troubles of his own; but if he spells a man's name four different ways in an item three inches long, he knows the proof-reader will drop everything, rush around, find a directory or something else, and fix it all right before it goes into the paper. Also comes the statistical fiend, with his figures

all presenting the same appearance, but not having time to cast up his columns for totals, knowing the proof-reader is bound to fix them up. There are also country correspondents, the young poet, the scientist, and the linguistical Smart Aleck, who cannot write five lines without scattering in bits of French, Latin, and Spanish, to show that he has been there; it matters not whether he gets his foreign words right or not, the proof-reader must scratch around and get everything right somehow, or the next day he will hear from the powers in the sanctum. In fact, to be a success, the proof-reader should be an animate cyclopædia, with the patience of Job and the endurance of adamant—but he is not, hence his troubles.”

•• *Mark Twain.* Amid surroundings, said Charles Miner Thompson in his article on Mark Twain in the “Atlantic,” which were curiously American, if not especially apt to nourish genius, Mark Twain, “a good-hearted boy,” says his mother, but one who, although “a great boy for history,” could never be persuaded to go to school, spent a boyhood which, it appears, was “a series of mischievous adventures.” When he was twelve years old his father died, and the circumstances of his mother were such that he had to go to work as printer’s apprentice in the office of the “Hannibal Weekly Courier.” “I can see,” he said once at a printer’s banquet in New York,

“that printing-office of prehistoric times yet, with its horse-bills on the walls; its ‘d’ boxes clogged with tallow, because we always stood the candle in the ‘k’ box at nights; its towel, which was never considered soiled until it could stand alone.”

Gesta Typo-  
graphica  
Narrationes

☛ A rather good story of the repeal of the paper duty in 1861 has just been brought up. The Budget speech was preceded by a rumour that the basis of the scheme would be repeal of the tea duty, and that this would upset the Government. Just before Mr. Gladstone rose to make his statement, there was handed to Lord Palmerston, on the Treasury Bench, the following note from Lord Derby: “My dear Pam,—What is to be the great proposal to-night? Is it to be tea and turn out?” “My dear Derby,” wrote the Premier in reply, “it is not tea and turn out. It is to be paper and *stationery*.”





A decorative border consisting of a repeating floral or scrollwork pattern, forming a rectangular frame around the central text.

ERRATA

[CUM GRANO SALIS]

*“ Oh, let him alone  
For making a blunder or picking a bone.”*





## ERRATA

•• *Origin of Errata.* In works of the remotest dates, tables of errata are seldom, perhaps never found; but the faults of the impression were corrected with the pen previously to the dispersion of the work. This is exemplified in the earliest editions of Gering, Caxton, and several others. A similar mode of correction appears to have been adopted, so late as the year 1534, by the editor of the "Discourses of Clictou." But the labour of manual correction was of short duration. Through the ignorance of sordid printers, errors of the press soon became very numerous, and to correct them with the pen was but in other words to disfigure the volume throughout, and make a disgusting display of its imperfections. The custom was consequently adopted of affixing the most important corrections, under the title of errata, at the end of the volume.

•• The compositor who set up £10,000 to read one thousand, might have prevented his mistake by a little fourth-ought.

☛ Besides the ordinary errata, which happen in printing a work, others have been purposely committed that the errata may contain what is not permitted to appear in the body of the work. Wherever the Inquisition had any power, particularly at Rome, it was not allowed to employ the word *fatum*, or *fata*, in any book. An author, desirous of using the latter word, adroitly invented this scheme: he had printed in his book *facta*, and, in the errata, he put, “for ‘*facta*’ read ‘*fata*.’”

☛ The Baron de Grimm, in his “Memoirs,” mentions the extraordinary circumstance of an irritable French author having died in a fit of anger, in consequence of a favourite work, which he had himself revised with great care, having been printed off with upwards of three hundred typographical errors, half of which had been made by the corrector of the press.

☛ In the version of the Epistles of St. Paul into the Ethiopic language, which proved to be full of errors, the editors allege a good-humoured reason: “They who printed the work could not read, and we could not print; they helped us, and we helped them, as the blind help the blind.”

☛ A young lady wrote some verses for a paper about her birthday, and headed them “May 30th.” It almost made her hair turn gray when it appeared in print “My 30th.”

•• A printer's widow in Germany, while a new edition of the Bible was printing at her house, one night took an opportunity of stealing into the office, to alter that sentence of subjection to her husband, pronounced upon Ève in Genesis, chapter iii., v. 16. She took out the first two letters of the word "herr," and substituted "na" in their place, thus altering the sentence from "and he shall be thy lord" (*herr*) to "and he shall be thy fool" (*narr*). It is said her life paid for this intentional erratum; and that some secreted copies of this edition have been bought up at enormous prices.

•• The omission of a letter gave a singular effect to an advertisement in a Midland paper lately. The announcement should have read, "Messrs. ——'s preserves cannot be beaten"; but the letter "b" in the last word was left out.

•• "Relicts of John Wesley for sale" appeared in the shop window of a small printing-office some years ago, making one wonder what age John Wesley's widows might be, and why such a sale should be allowed in this land of freedom.

•• Owing to a ridiculous error in printing, what should have been "A sailor, going to sea, his wife desires the prayers of the congregation," appeared "A sailor going to see his wife, desires the prayers of the congregation."

¶ In the year 1561 was printed a work entitled "The Anatomy of the Mafſ." It is a thin octavo, of 172 pages, and it is accompanied by a list of errata of fifteen pages! The editor, a pious monk, informs his readers that a very serious reason induced him to undertake this task; for it is, says he, to forestall the *artifices of Satan*. He supposes that the devil, to ruin the fruit of this work, employed two very malicious frauds; the first, before it was printed, by drenching the manuscript in a kennel, and having reduced it to a most pitiable state, rendered several parts illegible; the second, in obliging the printers to commit such numerous blunders, never yet equalled in so small a work. To combat this double machination of Satan he was obliged carefully to reperuse the work, and to form this singular list of the blunders of printers under the influence of the devil. All this he relates in an advertisement prefixed to the errata.

¶ The vagaries of the compositor are never more inconvenient than when they affect theological matter. The editor of a magazine published in London sent to his printers the "copy" of a sermon. The handwriting of the author is succinctly described as horrible. But that hardly seems sufficient excuse for the fact that an eloquent passage ending with the words, "No cross, no crown!" appeared in proof with the moving exclamation, "No cows, no cream!"

•• The book which is distinguished by the greatest number of errata on record, is that containing the works of Pica Mirandula, printed at Strasburg in 1507 by a printer of the name of Knoblench. The errata of this volume occupy no less than fifteen folio pages. The subject might be very far extended, and many curious anecdotes might be introduced. These errors proceeded as often from ignorance as mistake.

•• One of the most remarkable complaints on errata is that of Edward Leigh, appended to his curious treatise "On Religion and Learning." It consists of two folio pages, in a very minute character, and exhibits an incalculable number of printer's blunders. "We have not," he says, "Plantin nor Stephens amongst us; and it is no easy task to specify the chiefest errata; false interpunctions there are too many; here a letter wanting, there a letter too much; a syllable too much; one letter for another; words parted where they should be joined; words joined which should be severed; words misplaced; chronological mistakes, etc." This unfortunate folio was printed in 1656. Are we to infer by such frequent complaints of the authors of that day, that either they did not receive proofs from the printers, or that the printers never attended to the corrected proofs? Each single erratum seems to have been felt as a stab to the literary feelings of the poor author.

• The editor meant well. He was writing up a local theatrical entertainment recently, and he wanted to be particularly nice about it, so he mentioned the names of several young ladies of the town, and wrote, "they all filled their parts to perfection." Then he went home. When the paper appeared it was found that the printer had put an "n" in place of the "r" in the word "parts."

• *Bible Errors.* A number of very strange mistakes have been made from time to time by printers of the English Bible, a few specimens of which we append. In Tyndal, 12mo, of 1536, it reads in 2nd Corinthians, chapter x., "Let him that is soche thinke on 'his wyfe,'" instead of "this wise." The quarto of 1548 has the same droll blunder, and has in Luke, chapter xii., this: "Beware of the 'eleven' of the Pharyseis," for the "leaven." In Revelation, chapter v., "and about the prestes" for "about the beasts." The first English Testament was printed in 1526, but there is a Bible the Testament of which is dated 1495! This has startled many; the printer in this case having transposed 1594, the date of the Bible. There is no end of blunders and omissions in the 1613 folio; but of all blunders that in the 1631 octavo edition is the copestone. In the commandments is "Thou shalt commit adultery." Hence the name of the "Wicked Bible" is given to it. A copy is in the British Museum.

☛ That printers are often unconscious humorists is a fact which receives almost daily exemplification. In a recent number of "The Monthly Packet" there are several odd mistakes, due, no doubt, to the facetious compositor. That popular novel, "The Heavenly Twins," we learn, was written by Sarah Trand, and it is stated that "Alan *Buck* alone" would be sufficient to place Stevenson's masterpiece beside the Waverleys. That Alan Breck was a gallant buck no reader of fiction would deny, yet if consulted on the point the man who prided himself so much upon bearing a king's name would hardly relish the variation introduced by the printers of "The Monthly Packet." Stevenson's initials, too, it may be noted, are given as R. S., and Thackeray is disguised as Thackery.

☛ The man who did the wedding reported that the bride's costume was of the "tastiest" description, but the man who put it together got in an "n" in place of the first "t." For two weeks somebody connected with that paper carried the marks of finger-nails all down both sides of his face. Unfortunately the bride got hold of the wrong somebody.

☛ A compositor, in setting up the toast "Woman—without her, man would be a savage," got the punctuation in the wrong place, which made it read: "Woman without her man, would be a savage."

•• *Editor*—Dear me, dear me! Discharge every proof-reader in the place. *Printer*—What's the matter? *Editor*—This little paragraph I sent up for the personal column about Mrs. Burlington. I said she was perfectly intoxicating as Lady Angelina in the "Fatal Bond," and it's printed "perfectly intoxicated." What's the matter with this establishment, anyhow?

•• *A Comedy of Errors.* Were compositors to make no mistakes, the reader's errand or mission would be a fruitless one. The blunders of the printer have often formed the theme for an interesting magazine article, for which the heading to this paragraph has probably and appropriately been used; but what shall be said of the napping reader who, in a recent issue of the London evening "Globe," allowed the heading to a smartly written article to stand "A Comedy of Errands"?

•• *An Ingenious Catalogue.* The French are fond—very fond—of emphasizing our national ignorance of their language, but no specimen of English can ever have been excelled by that which now comes to us from Paris. For the benefit of English visitors who may not be acquainted with the native idiom it has been sought to render into English the titles of the pictures exhibited at the Société Nationale des Beaux Arts. If the experiment cannot be said to be altogether successful from the point



of view intended, it will nevertheless contribute largely to the entertainment of those for whose instruction it is made. Here are some illustrations of "English as she is spoke" in Paris:—Bellenger's "Marchandes de Pots" is translated as "Pot's Tradeswomen," and "Jeune Fille en Blanc" as "Joung Girl in Wight." "La Pensée qui s'éveille" is rendered "The Taught Awehening," and "Le Vainqueur du Tir" "The Conqueror of Gunshot." "Jeune Baigneuse" becomes "Young Batting Girl." "Dans les Parcs aux Huîtres" appears as "In the Park of Oysters;" "La Pudeur" as "The Maidenhood;" "Au Soleil" as "At Sun;" "Noel des Vieux" as "Old People Christmas;" "Portrait Cycliste" as "Portrait of a Cycles;" a poor "Gamin" as a "Blaguard;" "Crépuscule" as "Shadowy." "Tricotouse" is rendered "Trefsing Maiden" and "En Automne" "In Falls." "Avril (peinture à fresque reconstituée selon la tradition des primitifs)" is translated "April (fresh paintings reconstituted as the primitive tradition)."

**•• A Likely Forecast.** An amusing printer's error occurred in a recent issue of the "Times." In announcing the marriage of a young City man to the daughter of a naval constructor at Sheerness, a few words of a telegram which apparently belonged to some notes from China or from Armenia were printed after the interesting intelligence. They read as follows: "Trouble is expected."

•• A contributor wrote the heading, "Proper Angles for Tools." His handwriting was so bad that the compositor made it "Proper Angels for Fools."

•• A good story, told by Mr. S. C. Hall, in his "Retrospect of a Long Life," deserves to find a place here. While Mr. Hall was Parliamentary reporter on the "New Times," Lord Eldon denied one day, in Parliament, the truth of the assertion frequently made that he received annually a large sum from proceeds in cases of bankruptcy. "The noble lord," wrote Mr. Hall, "said that he had never received three-fourths of that amount." In the "New Times," to his horror, the next morning, he found himself made to say, "The noble lord solemnly declared that during no one year of his life had his income from that source exceeded three shillings and fourpence!"

•• An amusing printer's error deserves to be recorded. A very expensive and elaborate missal was published some time ago by a Paris firm. Among the directions for the celebration of the mass is one which should be "*Ici le prêtre ôte sa calotte*" (Here the priest takes off his skull-cap—or biretta), but by the unfortunate change of a letter it was found, when most of the edition had been bound, to the publisher's horror, to read "*Ici le prêtre ôte sa culotte*" (breeches)!

☛ Cardinal Moran, Archbishop of Sydney, has brought to light a funny printer's error in the course of an attack which he has been making on Protestant missions. In one of a series of lectures he quoted a local newspaper, amid the merriment of his audience, giving what was described as the bill of lading of the missionary ship "John Williams," lately arrived at Sydney, viz., one case of wine, one case of port, two cases of ale and stout, one case of schnapps, five cases of wine, sixty-five casks of stout, twenty-five cases of claret, twenty-five casks of whisky, and sixty-five casks of beer. "This is a spiritual cargo, indeed!" cried the cardinal amidst loud laughter. But next day it turned out that a compositor was to blame, for he had mixed up the manifests of two ships, and had credited the inoffensive missionary schooner with the possession of creature comforts which it could not lay claim to.

☛ "That fool printer set up my article on woman's garb as woman's 'grab,'" complained the unmarried editor. "It all amounts to the same thing," said the married editor, gazing sadly into the cavernous depths of his empty pocket-book.

☛ *Errata.* The first errata known appeared in a "Juvenal," printed at Venice in 1478, with the notes of Merula, by Gabrielis Petrus. In this book the errata occupy two entire pages.

✎ Every now and again some good old chestnuts of "Printers' Errors" come to visit us, and it is not often that we come across a mistake which, in addition to being good, is not a manufactured one. In the "Artist," that well-known art critic, Mr. Ernest Radford, bewails the cruel fate that made him say, "two splendidly *showy* etchings by D. Y. Cameron," whereas the italicized word was written "strong"; and adds the tale of an earlier blunder which is so excellent, that one is glad the first occurred to cause the narration of the second. Mr. Radford says that he once wrote most enthusiastically of a very good etcher, Mr. C. H. Storm Van Gravesande by name, and was horrified to read that, "A Storm off Gravesend, by C. H., was especially worthy of praise."

✎ Mr. R. A. Proctor said in "Knowledge," that the line, "He kissed her under the silent stars," was altered by a cruel compositor into "He kicked her under the cellar stairs," and that the words, "Lines, bands, and striæ near the violet end of spectra," were altered into "Links, bonds, and stripes for the violent kind of spectres."

✎ Not long ago the leading London daily paper, in reporting a sermon of the Archbishop of York, made his grace say something about "post-office telegraphs;" it should have been "poets laureate."

•• In news columns a droll effect is often produced unintentionally by the running together of items that should have commenced a new line. In one of the leading papers in Paris the following paragraphs, printed without a break, must have read ominously: "Dr. X. has been appointed head physician to the Hospital de la Charité. Orders have been issued by the authorities for the immediate extension of the Cemetery de Parnasse."

•• The keen eye of the searcher for blunders detected one in an important London daily the other day, when that paper was made to say that Mr. du Maurier had written and illustrated a book entitled "Peter Robinson." What was meant was, of course, "Peter Ibbetson."

•• Horace Greeley was noted for his illegible manuscript. On one occasion he quoted the lines from "Hamlet," "'Tis true 'tis pity, and pity 'tis 'tis true." The following day, however, the quotation appeared in print as, "'Tis five 'tis fifty, and fifty 'tis 'tis five."

•• An editor who wrote an obituary notice of a man of some celebrity said: "He began life as a legal practitioner, but was diverted from it by a love of letters." He did not see the printer's proof, and was confronted the next morning with this: "He began life as a legal politician, but was diverted from it by a love of bitters."

œ “Deuced unpleasant typographical error in those invitations to the wedding,” said a young bridegroom. “How so?” anxiously inquired the bride. “Why, instead of ‘Your presence is requested,’ the confounded printer made it read, ‘Your presents are requested.’”

œ “I wish to say to the congregation,” said the minister, “that the pulpit is not responsible for the error of the printer on the tickets for the concert in the Sunday-school room. The concert is for the benefit of the Arch Fund, not the Arch Fiend. We will now sing hymn six, ‘To err is human, to forgive divine.’”

œ Mr. William Black, the novelist, said that after going through them three times, the printers still persisted in making his heroine in his best novel die of “opinion” instead of “opium.”

œ Here is another contribution to the humours of the printing-office. A recent Patent Office specification professes to set forth a plan for the “improvement of shop *widows!*” Could anything be more ungentlemanly than the insinuation thus conveyed?

œ It is well that heaven knows where commas are wanting, or the poor soldier’s scrap to his wife, “May heaven cherish and keep you from yours affectionately John D——,” might have led to unwished-for consequences.

☛ The intelligent compositor came across the words "Cricket on the Hearth." With his usual perception, he saw that "cricket on the hearth" was nonsense. "Of course," he thought, "it is impossible to play cricket on the hearth; evidently it should be heath. Cricket on the heath means something." He made the emendation, and another gray hair was added to the editor's whitening head.

☛ A writer in one of the weeklies, in attempting to compliment Baker Pasha as a "battle-scarred veteran," was made by the compositor to call him a "battle-scared veteran." In the next issue the mistake was corrected by styling the gallant officer a "bottle-scarred veteran."

☛ A provincial newspaper once innocently informed its readers that a railway train had knocked down a cow and cut it, not into halves, but into "calves." And a London paper, which ought to have known better, once startled its readers by saying that a certain lady had died of "her marriage," instead of hæmorrhage.

☛ Max Adeler relates that one of his sentences, "Filiation is sometimes accomplished with the assistance of albumen," was transformed into "Flirtation is sometimes accomplished with the resistance of aldermen;" and on one occasion he was made to inquire, "Where are the dead, the varnished dead?"

•• Editor [*to printer*].—You've ruined me. In describing the great ball, I wrote that the famous lecturer on dress wore nothing that was remarkable. You've printed it, "Mrs. B. wore nothing. That was remarkable." Get your money and go. We've no use for a man like you here.

•• Even Homer sometimes nods, as witness the leading literary weekly, which, in noticing a reprint of Landor's "Imaginary Conversations," asks, "Is Landor really going to *dine* after all?" The pertinency of the question is not very obvious, seeing that Landor died in 1864. Did the writer wish metaphorically to allude to Landor's dining with the Immortals? or, which seems the more likely, did the compositor misread the word "live" for "dine"?

•• It was in the report of a political meeting that the word "shouts" was so ludicrously misprinted as to make the blunder famous. "The snouts of ten thousand Democrats rent the air," read the report.

•• Owing to defective punctuation, the following passage appeared in a German paper: "Next to him Prince Bismarck walked in on his head, the well-known military cap on his feet, large but well-polished top-boots on his forehead, a dark cloud in his hand, the inevitable walking cane in his eye, a menacing glance in gloomy silence."



☛ The “largest circulation” once made a curious mistake at the time of the Russian war. In speaking of a certain district, it stated that it had been placed under “marital” instead of martial law. The compositor had only misplaced one letter, but what a vast difference it made!

☛ A couple of items in the “Births” column of a daily newspaper recently got mixed and announced that the Duchefs of — had given birth to four officers, seven sergeants, and two hundred and fifty rank and file, while the 4th Regiment was credited with a son!

☛ “In our obituary notice of the late Mr. Emery, in yesterday’s issue, for the phrase, ‘He was a noble and pig-headed man,’ read, ‘He was a noble and big-hearted man.’”

☛ The other day a Mr. Avery was married to a Miss Small. A sub-editor headed the report of the ceremony, “Avery—Small Wedding.” But the compositor knew better than that, and set it up as “A Very Small Wedding,” which appeared.

☛ Mrs. Barnett, writing about flowers in Whitechapel, wrote: “Flowers are a link with heaven.” The printer thought otherwise, and made it read: “Flowers are a link with Darwin”! The “Ladies’ Review” asks, “Is Darwin to have all the links?”

•• The late Professor Nichol once referred, in one of his lectures, to an edition of the Bible in which the glorious prediction (in 1 Cor. xv.), "We shall all be changed," was, by the unfortunate omission of a single letter—the "c" in "changed"—printed, "We shall all be hanged!" Not at all the inspiring prospect that the apostle intended.

•• An enthusiastic editor wrote during an election: "The battle is now opened;" but, alas! the intelligent compositor spelt "battle" with an "o," and his readers say they have suspected it all along.

•• Once upon a time a reverend gentleman announced that on a certain date he hoped to address his younger hearers on the subject of harvesting wild oats. Somehow, "those compositors" got hold of the paragraph sent in to the local paper, and the result was that the pastor found, not a little to his surprise, that he had promised to deliver a discourse on harvesting wild cats!

•• In a popular monthly a contributor gave the following list of members of the South African Inquiry Committee, as set out in the Paris "Gil Blas": "Sir milord William Hardtcourte, Sir H. Campell Bamnermard, Sir Michae Chicks Black, Sir Richard Webster, Lydney Bluxtone, H. Lebouchère, Bigham, Sir Hart-Dyki, and Mr. Chamtertain."

•• A funny mistake occurred lately in printing labels for a meat-preserving company. The printer had been in the habit of labelling tins of beef or mutton, as the case might be, with the words "without bone" prominently displayed. The company having added kidney-soup to its list, the new article was duly ticketed as "Kidney Soup—without bone."

•• A Bishop recently presided over a Church Congress. His lordship's opening speech was telegraphed to London. He was reported to have said that the world was in a dreadful condition, but that "the Church, like her Divine Master, would ride on a donkey through the storm." What his lordship really said was that "the Church would ride on tranquilly through the storm."

•• A printer's error is amusing the Queenslanders. Their leading newspaper reviewing a work prognosticating the wonders of science, remarked: "There need be demand no longer for Jules Verne's and other blackguards' works of imagination." The correction appeared in the issue of the following week, as follows: "For 'other blackguards' please read 'R——H——'s.'"

•• A compositor with a great prophetic soul, while putting into type a wedding notice, instead of the "contracting parties," made it read, "the contradicting parties."

• The orthographical curiosity of the record reign is the circular issued by the mayor of a certain town in New Zealand. His worship informed the citizens that it had been decided to "comemerate" the great "occafision," that the hour of starting the procession had not been "definatly" fixed, and that he would be glad of an "earily" reply. Possibly the printers and proof-readers had prematurely commenced the celebration of the "occafision."

• *Apropos* of the census, a sermon was preached by a country curate from the words: "And Satan stood up against Israel, and provoked David to number the people" (1 Chron. xxi. 1); but he was astonished to read the latter clause in a report of the discourse thus: "And provoked David to *murder* the people!"

• The story is told that Ernest Renan once had occasion to telegraph across the English Channel the subject of a proposed lecture of his in Westminster Abbey. The subject as written by him was "The Influence of Rome on the Formation of Christianity." It was published in England as "The Influence of Rum on the Digestion of Humanity."

• An editor wrote "An Evening with Saturn," and it came out in the paper "An Evening with Satan." It was mighty rough, but the foreman said it was the work of the "devil." And it looked that way.

● Between forty and fifty years ago a weekly publication of the "London Journal" type gave a sketch of the life of Charlotte Corday, in which it was intended to state that her virtues were such as to place her on a level with Cato and Brutus; but, alas! somebody blundered, and the public were told that "her virtues placed her on a level with *cats and brutes*."

● Chevillier tells a facetious story of Robert Gaguin, who, having printed his first edition of the "History of France," was so disgusted with the number of typographical errors which appeared, that he determined to print his second edition at Lyons, and accordingly did so. But the second edition was also so deformed by errata that he expressed a wish to have the whole five hundred copies in his chamber, to burn or otherwise destroy them.

● Some forty odd years back the editor of one of the Court papers spilt some ink over the MS. of a leading article, and to show that the part blotted was not to be omitted, wrote at the side, "accidental blots," with the result that the proof came to him thus: ". . . the East India Company's Government of accidental blots"!

● Bacon's well-known saying, "Reading maketh a full man," was once rendered "Reading Macbeth a full man"!

☛ That editors are occasionally deaf alike to the blandishments and threats of their correspondents we all know; but it is something new to find a letter to one of their number superscribed "*Deaf sir*," as was the case in the "*Sherborne Journal*." However, there can hardly be a doubt that it was the compositor, and not the correspondent, who indulged in such *scandalum magnatum*.

☛ On the occasion of some Jubilee pageant, the would-be sightseers crowded every building, so that "the roofs and towers were groaning with their weight." But the compositor's version was "the wife and twins were groaning all the night."

☛ "Ah! what is this?" exclaimed the intelligent compositor, "'Sermons in stones, books in the running brooks!' That can't be right. I have it! He means sermons in books, stones in the running brooks. That's sense." And that is how the writer found it.

☛ A copy of "*Plutarch's Lives*" was wanted by a bookseller, but, not being written clearly, it was transformed into "*Pharaoh's Liver*."

☛ The latest printer's error. In a new book, dealing with Roman history, the hero should have said, "Bring me my toga," but the printer brought it up to date by the substitution of a wrong letter, and made him say, "Bring me my *togs*."

• The "Times," speaking of a sitting in Parliament which lasted "from four in the afternoon till six the next morning," said, "If it be asked what passed in this long interval, the answer must be twenty-six hours." Another morning paper astounded its readers by saying that the Lord Chancellor was "less accustomed to palsy and fever" than the Prime Minister, the actual words of the writer being "parry and tierce."

• A sporting writer once included in his notes an item saying that "the young salmon are beginning to run." It appeared in print, "the young salmon are beginning to swim." When the writer asked for an explanation, the proof-reader cheerily remarked: "That's all right. You had that mixed up with your turf stuff, but I straightened it out for you." "Why didn't you let it go as I wrote it?" "I couldn't. Who ever heard of a fish running?"



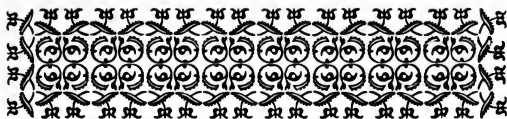




A decorative border consisting of a repeating pattern of stylized, interlocking circular or floral motifs, forming a rectangular frame around the central text.

FACETIÆ

*“Trifles light as air.”*



## FACETIÆ

☛ “Job printing,” exclaimed an old woman the other day, as she peered over her spectacles at the advertising page of a country newspaper. “Poor Job! They’ve kept him printing, week after week, ever since I first learned to read; and if he wasn’t the most patient man that ever was he never could have stood it so long, nohow.”

☛ A patron of a certain newspaper once said, “Mr. Printer, how is it you never call on me for pay for your paper?” “Oh!” said the man of types, “we never ask a gentleman for money.” “Indeed!” the patron replied. “How do you manage to get along when they don’t pay?” “Why,” said the type-sticker, “after a certain time we conclude he is not a gentleman, and we ask him.”

☛ *Titled Printers.* M.P.’s, master printers; J.P.’s, journeymen printers.

☛ “Do you work miracles here?” said a sceptical printer, who had come in to break up a meeting. “No,” said the leader, as he collared the rascal, “but we cast out devils!”

☛ South African proof-readers die young. The last one succumbed to the description of a fight between the Unabelinijji and Amaswazlezzi tribes.

☛ “Mamma,” asked a little girl, peering in between two uncut leaves of the magazine, “how did they ever get the printing in there?”

☛ “We are making a little collection,” remarked the man with the little account book and a bottle dangling about his wrist. “May we hope -er-er—?” “Not to-day,” replied the complacent compositor, “don’t care for collections; distributing is more in my line.”

☛ A lady, in whose pronunciation of English the letter “h” is a rather uncertain quantity, went to a stationer and ordered a number of invitation cards that she proposed to issue for an evening party. She particularly instructed the stationer to print “’igh tea” in the left-hand corner. When the cards came home they all bore the letters “I. T.” in that corner. The printer had concluded that his customer had invented some new contraction after the manner of “R.S.V.P.”

☛ A certain worthy typo was not very well, so his better half persuaded him to consult a medicine-man, when the following conversation took place: *Doctor*—Been rather out of sorts lately, eh? *Typo*—Yes, doctor. I am often that way, worse luck. *Doctor*—Quite out of form, I see. *Typo*—That's it, doctor; I can hardly lift my stick, much less manage a forme. *Doctor*—Schoolmaster, then, I reckon, eh? *Typo*—No such luck, doctor. And I feel that feverish and restless. *Doctor*—Yes, yes; of course you do. What you want is a nice composing draught. *Typo*—Afraid that will not be much good, doctor. *Doctor*—Oh! well, if you know better than the doctor, young fellow—you know the rest of it, eh? *Typo*—No offence, doctor, but I have had a pretty strong composing draught already. I have been setting type all the last week while standing between a draughty door and a broken window. That's the composing draught which has knocked me out of time. *Doctor*—Printer-man, eh? *Typo*—That's my doom, doctor. *Doctor*—Sorry I cannot help you, but the faculty have thrown up printer-men long ago, as beyond understanding. Better turn schoolmaster. Good-day.

☛ Some men never lose their presence of mind. A printer threw his mother-in-law out of a window in the fifth storey of a burning building and carried a feather bed down the stairs in his arms.

☛ “Are you well acquainted with your mother-tongue, my boy?” asked the reader of the new boy. “Yes, sir,” answered he, “mother jaws me a good deal, sir.”

☛ “How’s business?” said the tramp printer, as he walked into the news-room and addressed the foreman. “Picking up,” replied that worthy, as he kept working on.

☛ A new comic opera of a pronounced type is called “A Thousand Ems.” It must be a sequel to “The Galley Slave.”

☛ A great admirer of “Avon’s Bard” asked where the following passage is to be found: “Is that a † that I C B 4 me?” and was informed that it might be found in “Macbeth,” whose murderous ☞ put a . to 1 Duncan.

☛ An American paper says that the girls in some parts are so hard up for husbands that they sometimes take up with printers and lawyers.

☛ The religious press: Hugging a Sunday-school teacher.

☛ The Champion Mean Man has once more turned up. He was married at 11 a.m., and spent the rest of the day in calling with his bride on no less than seven printing-houses, getting tenders for twenty-five wedding-cards.

☛ A young printer fell in love with a clergyman's daughter who did not seem to reciprocate his affections. The next time he went to church he was rather taken aback when the minister announced the text: "My daughter is grievously tormented with a devil."

☛ A correspondent wants to know how long compositors (genus *printerman vulgaris*) live? About the same as short compositors, we suppose.

☛ "I know," said the devil, "that I swear a great deal, but you see I've such a flow of language that I'm compelled to put a dam in now and then to steady the current."

☛ A contemporary says: "The first printers were Titans." There are a great many "tight uns" among them still.

☛ A news compositor making even on a rush ended his take thus: "Engl&" (England).

☛ A compositor setting a job, on being asked by a customer to put in something *striking*, complied by sticking a whacking big fist in the centre!

☛ A printer apologizes for the deficiency of the first edition of his paper by saying that he was detained at home by a second edition in his family.

☛ *Former Resident*—Well, everything in the old town seems the same. But what became of the widow Smith's boys? They always seemed such bright lads. *Native* (with a sigh)—They both turned out bad. John has been sent to the reformatory, and Bill is learning the printing trade.

☛ "There's many a slip 'twixt the cup and the lip," as the thirsty compositor remarked sadly as a new batch of copy came up, just as he was on the point of going out to irrigate the parched recesses of his inward man.

☛ It makes one shudder to read the advertisement of a printer for a boy of "good moral character," when it is well known that he means to make a "devil" of him.

☛ "I am told," said the caller, "that your husband is engaged on a work of profane history." "Yes," replied the author's wife, "it certainly sounded that way when I heard him correcting the proofs."

☛ Printers must be the greatest rogues in existence: they are daily practising imposition!

☛ A man never really knows the exact "power of the press" till he sticks his fingers in the thing and leaves the ends of them there to remember him by.



☛ A country parson who put off giving the order until the last minute, said to his printer, "You have done this job disgracefully. Why, the ink is all wet and sticky, and how it smells! You certainly do not understand printing, and that being so, what on earth is your aim in life?" "To print well," said the man of types, doggedly. "Then why don't you take a lesson in town?" Replied the exasperated printer, "And what on earth is your aim in life?" "To save souls from damnation," was the answer. "Then why don't you take a lesson and go to ——?"

☛ An apprentice boy, who had displeased his employer, one day came in for chastisement, during the administration of which his master exclaimed: "How long will you serve the devil?" The boy replied, whimpering: "You know best, sir. I believe my indentures will be out in three months!"

☛ A man in London who began life as a poor printer five years ago is now a millionaire. One "fat take" made him wealthy. He took a rich wife weighing seventeen stone.

☛ Customer, to boy who is printing some "In Memoriam" cards very slowly and carefully, "Aren't you printing them too slowly? Suppose you go a trifle faster." Boy. "We always print 'In Memoriam' cards at a funeral pace, sir."

☛ *Tit for Tat.* An author addressed a well-grown printer's devil, who was waiting in the hall for proof, rather brusquely—"Halloa, you fellow, do you want me?" The answer was neat—"No, your honour, I am waiting for a gentleman!"

☛ "Do you sell type?" "Type, sir? No, sir. This is an ironmonger's. You'll find type at the linendryper's over the w'y!" "I don't mean *tape*, man! *Type*, for *printing*!" "Oh, *toype* you mean, sir!"

☛ They say female compositors get through their copy very rapidly, being anxious to get the "last word."

☛ When the doctor announced to the rich printer, who ardently desired a son and heir, that it was a girl, the man of stamps pathetically implored him to mark it "wrong fount" and send it back to the foundry.

☛ "Darling," said a love-stricken typo to his sweetheart, "do you know why I am like the letter q?" "No," she answered. "Because I am uselefs without u," answered he as he gently placed his arm around her waist.

☛ "Shall we say 'the company is,' or 'the company are'?" "Use whichever you choose, and if anybody finds fault with it lay it to the proof-reader."

☛ A long-winded printer wrote to his wholesale stationer: "In the parcel of paper just received you give me short weight." Replied the wholesale stationer, "I would suggest mutual improvement: if I give you short weight, you give me a long wait."

☛ If a woman marries a proof-reader she must expect to be constantly corrected.

☛ The compositor is a very contrary fellow—he sets everything against the rule.

☛ The printer is a patron of the art preservative of all arts, but he frequently has the art of getting a poor writer into a pickle. The printer sets while standing, and stands while setting. The printer is not usually a wealthy person, but generally has a quoin or two about him. He sometimes does very poor work, but all his work, good or bad, is justifiable. The printer does not often carry a cane, but you will almost always find him with a stick in his hand.

☛ "In consequence of a recent move," advertised a sharp printer, "I now do my work lower than heretofore." He had moved from the first to the ground floor.

☛ "Oh, parson, I wish I could carry my gold with me," said a rich printer who was dying. "It might melt!" was the consoling reply.

•• A printer who attended one of the technical classes for the study of typography proclaimed himself an arithmetician, and when asked if he understood the rule of three, said he thought he did, as he lived with his wife, mother, and mother-in-law.

•• *Editor*—Do you wish a position as proof-reader? *Applicant*—Yes, sir. *Editor*—Do you understand the requirements of that responsible position? *Applicant*—Perfectly, sir. Whenever you make any mistakes in the paper, just put the blame on me, and I will never say a word.

•• *A Proof of Everything.* “I suppose you are ready to substantiate any statement your paper makes?” said an angry-looking caller to the editor. “Oh, yes; we have the compositors prove everything that is set up.”

•• A compositor, who was puzzling over one of Mr. Horace Greeley’s manuscripts, sagely and savagely observed: “If Belshazzar had seen this handwriting on the wall he would have been more terrified than he was!” Some of us may perhaps remember seeing some years ago a facsimile reproduction of Mr. Greeley’s handwriting—the whole very much resembling a spider’s web.

•• The original type-righter — the proof-reader.

•• Books bound in the skins of departed friends are said to be the fashion now in Paris. Some one suggests *éditions de luxe* bound—hide bound—from the lamented authors, saying it would at least bring the reader in touch with the writer.

•• Always possessed of a devil—a printing office.

•• Why is a well-drilled soldier like a page of good printing? Because it is well set up.

•• “Some men are always in luck,” observed a tramp printer upon reading that a man had been drowned in a vat of whisky.

•• Lines that are bound to register—marriage lines.

•• The editor wrote an article on “Rhubarb,” and the compositor made pie of it.

•• “I am on the press,” said John Henry, as he folded his girl in one fond embrace. “Well, that is no reason why you should try to pie the forme,” she replied as she rearranged her tumbled collar and pinned up her hair.

•• It is a mistake to suppose that composers, as a rule, are poor men. Most of them “drive out” occasionally; and the pressman who has not a “carriage” is a rarity.

☛ *X-traordinary X-pedient!* A little time ago a country printing-office unfortunately ran short of c's, k's, and s's, a state of things for which the editor apologized thus: "We truzt that our readerz will xquze the zhortqumingz of our prezent number and overlooque all defex and miztaquez. Our patronz will obzerve that az brix cannot be made without ztraw, zo it iz impozzible to run a paper properly when our fount lax perfexion. Yet there iz one redeeming point about the matter. The very axident givez an opportunity to our friendz to form an opinion az to the effex of phonetix upon the old plan of orthography, a reform whitzh Izaak Pitman yearned to bring about. We expequet that theze wordz will appear both quaint and exentrique."

☛ The printer is without doubt the cleanest man on earth. Every time he finishes a job, he invariably washes his forme.

☛ *Printers' make-up.* Male and female compositors adjusting their lovers' quarrels.

☛ *Printer*—The artist has made a mistake in this patent medicine cut. He has engraved the haggard face of the man "after taking," and the full healthy face "before taking," just the reverse of what it ought to be. *Enterprising Publisher*—No; put it in as a comic cut, and call it "Before and after taking—a wife."

☛ There is an excellent anecdote told by the vivacious Max O'Rell in his book, "A Frenchman in America." The proprietor of the "New York Times and Post" every morning selects a text from the Bible to be printed above the leader. One morning, by some mischance, the text got lost, and Max tells us that the compositors might have been heard asking in pretty loud stage whispers, "If anybody knew where that — text was?"

☛ The man who really rights a book is the proof-reader.

☛ A printer was recently arrested for carrying concealed weapons, because he happened to remark carelessly that he had a shooting-stick in his pocket. The justice of the peace, after trying in vain to cock the weapon, let the printer go off, as the piece wouldn't.

☛ The better half of a printer named Ream has presented him with a baby. A Ream baby must be about a quire. It will probably be ruled when it is older. We should say that a Ream baby is a "token" of affection.

☛ A type-setter has set 2,040 ems in one hour. This is not much of a feat. Another type-setter, who is poor but honest, and has been engaged to a girl for eight years, has "set" with the same Em 2,040 hours, not including Sunday evenings and holidays.

☛ When Job made the remark, "Oh, that my words were not written! Oh, that they were *printed in a book*; that they were graven with an iron pen; with lead in a rock for ever!" is it to be inferred that he understood the arts of printing, engraving, stereotyping, and lithographing?

☛ Bornsterne Bornson, the Norwegian poet and paper manufacturer, will soon come to London to pay us a visit. (j j j j j j j). These j's belong somewhere in the name, but each of our readers can distribute them to suit himself. We give it up as a hopeless task.

☛ The tool that keeps a newspaper going:—  
Adze.

☛ Why should a printer make a good lawyer? Because he would always be sure to understand the "case."

☛ An author was asked what works he had in the press, to which he answered: "A History of the Bank," with notes; "The Art of Cookery," with plates; and "The Science of Singlestick," with woodcuts.

☛ A popular writer, who sometimes has a bad "spell," wrote the name of the illustrious author of "The Pilgrim's Progress" as "John Bunion." His publisher suggested that it be put in a foot note.



☛ When "Ships that Pass in the Night" was first published, a young man purchased a copy, and then inquired if the bookseller had any other new books on yachts or ships.

☛ Said the printer's devil, "Whenever I open my mouth, I always put my foot in it."

☛ "Nonpareil on a Pica body," was the remark of a printer on seeing a man of large physical proportions with a small head.

☛ Judy knows a proof-reader whose one aim in life is to revise a proof of the pudding.

☛ A correspondent of the "Publishers' Circular" says: "Whilst staying at a well-known seaside town and inquiring at a bookshop there for "The Autocrat of the Breakfast Table," I was told they had it not, the vendor being quite sure, as all the *cookery books* were kept together."

☛ The compositors on the morning newspapers set up all night.

☛ A "*Print*" *Dress!* The wife of a journalist recently appeared at a London fancy ball in a white satin dress which literally bore the burden of all the society tittle-tattle and gossip of the week, for before making-up it had been machined from the formes of the latest edition of her husband's paper.

☛ “I have here,” said a solemn-looking long-coated individual with a roll of MS. under his arm, as he entered a jobbing newspaper office, “a long poem which I should like—” “My dear sir,” said the editor impatiently, “we’re bored to death with poems and cannot possibly take anything of the kind.” “In that case,” rejoined the solemn-looking man, turning his back, “I will not trouble you further. My object in coming here was to get ten thousand copies of my beautiful poem in pamphlet form for gratuitous distribution. I will go to the printer over the way. Good morning!”

☛ Though correcting his errors every day, the printer may all the time be growing worse.

☛ Stuck-up things—Posters.

☛ It is a wise man who can recognize his woodcut portrait in the enterprising newspaper.

☛ “Why don’t you finish the meat and potatoes on your plate, Johnnie?” said a mother to her son. Replies Johnnie, catching sight of a strawberry shortcake on the sideboard: “Impossible, mother.” “Nonsense; what is the reason you cannot?” “Because it is crowded out to make room for more interesting matter,” said Johnnie, who, by the way, has been in a printing-office for some time.

☛ *A Versatile Editor.* An editor who thinks the wages demanded by compositors is an imposition, has discharged his hands, and intends doing his own type-setting in the future. He says: "owING To the eXorbitant WeGES dEMANded by priuteRT WE hVae ConCluded To do ouR o Wn tYpe sEtting iN the fuTnRe.; AuD ALthouGH we never lEaRnEd Tye BusIneSs we dO Not see any gReat mAsTeryery in tHe aRt."

☛ Though a perfect Jack Spratt in his fondness for lean meat, the printer never objects to fat.

☛ A female contributor brought in a communication written on both sides of the paper. The editor scowled and refused it. "Well," she retorted, "I'd like to know if you don't print on both sides?" There's no such thing as arguing with a woman.

☛ "You say you were once a newspaper man?" inquired the kind old lady. "Yes'm," said the sad-eyed tourist at the kitchen door, "I once had a responsible position on a big newspaper." "Then haven't you some newspaper friends that could help you?" "Friends," bitterly replied the wanderer, "no, ma'am. I was a proof-reader."

☛ The printer is a very inoffensive individual, but is quite clever with the shooting-stick.

☛ *Never* "O. P." "John," said his wife, "I have a riddle for you." "All right. But you know riddles are out of fashion." "That fact won't affect this one a bit," she answered. "Let us have it." "Why am I like a popular story?" "Because everybody admires you." "That isn't the answer." "What is it, then?" "Because," and she glanced at her calico dress, "I am never out of print." And the next day he gave her *carte blanche* at the drapery shop.

☛ The printer is a materialist. All his thoughts are upon the matter.

☛ Frequently out of "sorts"—compositors.

☛ The printer is your true man of letters, though he may not be a literary man.

☛ A provincial editor in writing up his visit to a type-foundry, thus describes a type-casting machine: "A type machine is no larger than a sewing machine, and yet it is a curious compound of a hand-organ, a coffee-mill, a hay press, a force pump, a flat-iron heater, and a sausage stuffer. Put all these together, and you would have something that looks like a type-caster. To be brief about it, and not worry the reader, it is impossible to describe one of the blamed things. We never understood the operation until we saw it, and we do not comprehend the first thing about it now."

☛ “Is that a reporter for the press?” asked a guest at an “opening lunch.” The interrogated party looked at the person indicated, who was just getting outside of his third plate of salad, and answered: “No; I should judge he was a feeder for the press.”

☛ If compositors break the *rules* of the office, are they sent to the *galleys*? Is *light literature* printed on a machine fitted with *flyers*? Are the children’s spelling-books usually printed in *primer*? Is the “Citizen” set up in *bourgeois*? Are *milling* machines used for *punching*? Are printers’ devils *locked up* if they sit on the *formes*? Is a printer’s *minion* the usual *type* of his class? When you receive a *printed* invitation to a ball, are you expected to make a *stereotyped* reply? Is an agreement between publisher and author considered *binding*, and does the printer have the *pull*? Does an engraver continually *die sinking*? Could *playing cards* be printed from *rubber* stamps? Would an artist be locked up if he were to have *designs* on the cards at an Exhibition, *pocket* books, and *steel* pens? Are temperance cards painted in *water* colours?

☛ If you are in doubt whether an article you have written is funny or not, just watch the proof-reader. If he smiles, no matter how sadly, you can depend upon it that you have written something that will make your readers fairly howl with laughter.

☛ *Websterian.* *Scene 1.*—Proof-reader marks back a divided word in a wide-spaced line. With the revise comes back the first proof with this side-note written on it: “Webster and common usage sanction this division.” *Scene 2.*—Proof-reader takes revise to composing-room, and remarks to gentlemanly compositor: “Mr. K., did you make that little note about Webster?” *G. C.* (with the dignity born of a Websterian backing)—“Yes, sir, I did.” *P. R.*—“Ah, you’ve been consulting Webster, have you?” *G. C.* (as before)—“Yes, sir, I have.” *P. R.*—“H’m! Does Webster say anything about sanctioning the division of a word when you can get it in by proper spacing?”

☛ The following was overheard in an Irish printing-office: “How often have I told you that it is the duty of all apprentices to obey me?” said the overseer to one of his boys. “Now take this job, and set about it like a flash of lightning, and don’t ask me any question, even if it takes you all day.”

☛ *Printer-Familias:* Run and get us some eggs, Polly, will you? *Polly* (*ætat.* 7): Yes, pa! Will you have cream-laid ones?

☛ *Mottoes.* For compositors—“Set thy words in order” (*Job*). For machine-men—“Produce that which makes millions think” (*Don Juan*).

•• Editor (to foreman)—Isn't the ink running a little gray? Foreman—That'll be all right, sir, after a few hundred more impressions. The devil upset an oyster stew on the forme at lunch time.

•• A somewhat foppish young compositor was displaying to his mate with great pride what he believed to be a splendid ruby and emerald ring, boasting at the same time of the remarkable bargain he had picked up. The old foreman, more worldly-wise than our young friend, asked to be allowed to examine the treasure. Having done so, he was asked by the owner what he thought of it. "It is very pretty and all that," said the foreman, "but the stones are no more rubies and emeralds than they are bread and cheese." "Do you mean to say they are glass, then?" exclaimed the youngster indignantly. "I will not go so far as that," replied the cautious senior. "What stones are they, then?" "I should say that they must be *imposing stones*," remarked the foreman, drily, "for they have evidently imposed upon you!"

•• *Costly Cabinet Work.*—Pearl and diamond "tables."

•• Why are good job printers the most inconstant of men? Because they generally fall in love with every beautiful "new face" they meet.

• The Printer. The printer is the most curious being living. He may have a *bank* and *quoins*, and not be worth a penny; have *small caps*, and neither wife nor children. Others may run fast, but he gets along swiftest by *setting* fast. He may be making *impressions* without eloquence; may use the *lye* without offending, and be telling the truth; while others cannot stand when they set, he can *set* standing, and even do both at the same time; use *furniture*, and yet have no dwelling; may make and put away *pye*, and never see a pie, much less eat it, during his life; be a human being and a *rat* at the same time; may *press* a good deal, and not ask a favour; may handle a *shooting iron*, and know nothing about a cannon, gun, or pistol. He may move the *lever* that moves the world, and yet be as far from moving the globe as a hog with his nose under a mole-hill; spread *sheets* without being a housewife; he may lay his *forme* on a *bed*, and yet be obliged to sleep on the floor; he may use the † without shedding blood, and from the earth may handle the \* \* \* ; he may be of a *rolling* disposition, and yet never desire to travel; he may have a *sheep's foot*, and not be deformed; never be without a *case*, and know nothing of law or physic; be always *correcting* his *errors*, and growing worse every day; have em—s without ever having the arms of a lafs around him; have his *forme locked up*, and at the same time be free from gaol, watch-house, or any other confinement.



☛ The story of life may be told in a sentence, the punctuation of which runs thus : babyhood, a comma ; youth, a semicolon ; manhood, a dash ; at fifty, a colon ; at seventy, a period ; later, an interrogation point.

☛ A printer-man and a tombstone-man once entered into a discussion as to the merits of their respective and highly respectable trades. The advantages and drawbacks of each were thoroughly sifted out, and the result, as the sporting editor would put it, promised to be a dead heat. The tombstone-man, however, was not going to let things end thus tamely, but, thoughtfully scratching his head with a carving chisel, he said, with the solemnity becoming a man of his grave occupation, "I tell you what it is, Platen ; we get the pull of you, anyhow, in one thing. You printer-men publish the truth about a fellow while he is living, and get soundly whipped for libel in the law-courts for your honesty, while we may carve out lies about that man an inch deep on his granite monument, calculated to last until the crack of everything, and not only do his people like it, but pay us handsomely for our mendacity. You are no good for the front row now, Platen !"

☛ A notice of a recent novel says : "The style is so brilliant that the printer, with the copy before him, can set up the type without any other light in the darkest night."

☛ Perhaps the wit of the compositor is most amusing when it appeals to the eye. That is when he gives rein to his fancy, and uses his types for suggesting witty ideas. Here is a very happy illustration of this kind of fun: "TThbee ccoommppoossiittoorr wwhhboo sseett tthhiiss ppaarr. hbaass hbaadd eexxaaccttlyy aa gglaassss aanndd aa hbaallff ttoooo mmuucchh, aanndd tthhiiss iiss pprreecciisseellyy wwhhaatt hbee ffeeeellss lliikkee."

☛ *Pendriver*—I can't trust the proof-reader, you see, so I have to read everything I write myself after it is in type. *Sympathiser*—Have to read your own writings? Poor fellow! Your lot is indeed a hard one.

☛ An old printer has had a book returned to him that was borrowed twenty-seven years ago, and his faith in humanity is reviving.

☛ A son of a goddess—a Minerva boy.

☛ The difference between a bakery and a printing-office lies in the fact that in the former the pie is formed, while occasionally in the latter the forme is pied.

☛ A Welsh poet has written some verses on a recent wedding beginning, "Llanwer wynwes hen gwoinawe a cherddoorol dan." Somehow every time a Welshman writes anything it gets pied in the forme.

☛ When young compositors get tired of pie, we recommend them to turn their attention to *batter* pudding.

☛ A story is told of an Anglo-German printer, who, having worked a job for a gentleman of whose financial integrity he had considerable doubt, made the following reply to him when he called for the article: "Der job ist not quite done, but der beel ist made out."

☛ The printer is an upright man, but he is frequently seen about the galleys.

☛ Proof-readers are a very incredulous body of men. They won't take anybody's word for anything, they must have the proofs.

☛ A printer of a madly facetious temperament lately hanged himself to spite his wife. Even in death he would have his little "choke."

☛ *Suitable Names.* For a printer's wife, Em; for a sportsman's wife, Betty; for a lawyer's wife, Sue; for a teamster's wife, Carrie; for a fisherman's wife, Netty; for a shoemaker's wife, Peggy; for a carpet-dealer's wife, Mattie; for an auctioneer's wife, Biddy; for a chemist's wife, Ann Eliza; for an engineer's wife, Bridget.

☛ When an idler enters the sanctum of a busy printer, and the interviewed one says "Glad to see you're back," what does he mean?

☛ “I’d like to stay here,” remarked the office boy, as he approached the editor’s desk, “but de job’s too heavy for me.” “How too heavy?” “Well, I take de copy into de reposing room and dem depositors hit me on de side of de head. Dere’s too much brain work for me.”

☛ *Printers’ Toast.* “The Press!” It expresses truth, re-presses errors, im-presses knowledge, op-presses none.

☛ “Your visits remind me of the growth of a successful newspaper,” said Uncle Jabez, leaning his chin on his cane and glancing at William Henry, who was sweet on Angelica. “Why so?” inquired William Henry. “Well, they commenced weekly, grew to be tri-weekly, and have become daily, with a Sunday supplement.” “Yes,” said William Henry, bracing up, “and after we are married we will issue an extra —” “Sh—h,” said Angelica. And they went out for a stroll.

☛ Author writes to printer: “I like your proof, but I hope the paper will be better, and all the type larger when printed off!”

☛ “I have called,” said the captious critic, “to find out what reason you can give for representing the new year as a nude small boy.” “That is done,” responded the art printer, “because the year does not get its close till the 31st December.”

☛ *The Ingredient of Success.* “The principal ingredient in all these patent medicines is the same.” “It must be a powerful drug. What is it?” “Printer’s ink.”

☛ Some one has said that it costs the London “Times” £500 a year to use the superfluous “u” in the English spelling of such words as favour, colour, etc. This is on a par with the story told of a large mercantile house which saved £500 a year in ink by ordering the clerks not to dot their i’s.

☛ The man who wanted “little here below” went into the printing business.

☛ Why is a newspaper like a pretty woman? Because, to be perfect, it must be the embodiment of many types. Its forme is made up. It is always chased. It enjoys a good press; the more rapid the better. It has a weakness for gossip. Talks a good deal. Can stand some praise, and it’s awful proud of a new dress.

☛ The printer is often beside himself—that is to say, he frequently stands beside his frame.

☛ “I beg your pardon, sir,” said an editor to a man on whose toes he had accidentally stepped in a crowd. “Oh, no matter, sir,” was the good-hearted reply, “it was only an error of the press.”

☛ The Chinese alphabet contains about 30,000 characters, and the man who thinks of constructing a type-writer will have to make it the size of a fifty-horse power threshing machine and run it by steam.

☛ A country paper contains the following satisfactory announcement: "A number of deaths are unavoidably postponed."

☛ *Old lady to printer*—Your Bibles are very nice, but I would like one with bigger print. I will go for a walk whilst you print me a larger one.

☛ The printer's devil entered the editor's sanctum, and, lifting up his voice, cried for "copy." The editor was tired, worried, and irritable. "Have you set up the latest society scandal?" "Yes, sir," said the P.D. "Are the two columns of Notes in type?" "Yes, sir." "Is that report of the Potsdam murder set up?" "Yes, sir." "Is the 'Home Circle' set up?" "Yes, sir." "Oh, plague take you!" said the editor; "have you sat up all night?" "No, sir." "Well, go and do it."

☛ A compositor, coming into a reading closet, found two readers chatting together, and, joking them as to not doing their work, one of them replied, "We are not wasting our time; only doing what you compositors can't—'making a break' in order to 'run on' better."

☛ *A Noted Author.* An Irishman, on seeing an acquaintance reading, exclaimed, "Arrah, honey! an' who's the author o' that work?" "Pat, my jewel, an' how can I tell you that same?" "Why, my dear, look at the end o't an' you'll see that." "'Tis *Finis*," rejoined the other. "*Finis*, is it? A clever fellow that same *Finis*, he writes a devil of a lot o' books."

☛ *Outward bound—Books.*

☛ Much may be said of the printer. Let us hope that when he becomes dead matter an imposing stone may be erected to his memory.









GLOSSARIUM

*“When found, make  
a note of.”*



## GLOSSARIUM

*Balls.*—The old custom of distributing ink was by “balls,” rollers being a modern institution.

*Bank.*—A wooden table or bench for placing the sheets on as printed at handpress.

*Batter.*—Broken or damaged letter or letters through accident, wear and tear, or carelessness.

*Benvenue.*—A kind of entrance fee paid to the chapel by a workman on entering a fresh office—an old custom. Derived from the French *bienvenue*, welcome.

*Brevier.*—A size of type one size larger than Minion and one size smaller than Bourgeois.

*Capitals.*—Letters other than lower case or small capitals.

*Carriage.*—The bed or coffin on which the forme is laid and which runs under the platen or cylinder in a printing press or machine.

*Case.*—The receptacle in which type is laid to compose from. When in pairs, defined as upper and lower respectively.

*Catchword*.—A word placed at the bottom right-hand corner of pages in old books, indicating the first word on the following page.

*Chapels*.—The meetings held by the workmen to consider trade affairs, appeals, and other matters are thus termed. Derived, it is said, from Caxton's connection with Westminster Abbey.

*Chase*.—A chase is an iron frame for holding the type pages in the form in which a sheet is printed.

*Cicero*.—The German and French equivalent in size of type for Pica.

*Colour*.—This refers generally to depth or shade of ink in printing: Full colour would be to print an intense black.

*Composing*.—Setting type.

*Copy*.—The manuscript or reprint copy from which the compositor composes.

*Corpus*.—A German expression for Long Primer type.

*Corrector*.—An ancient term for a reader, now called "corrector of the press," the term used by the Readers' Association.

*Cursiv*.—The German term for *italic* type.

*Devil, printers'*.—An odd lad for errands and other jobs—sometimes the junior apprentice is thus called.

*Diamond*.—The type one size larger than Gem, and one size smaller than Pearl—equal to half a Bourgeois in body.

*Distributing.*—Replacing the type in cases after printing.

*Drive out.*—To widely space matter.

*Ems.*—A technical term applied to the exact depth of any type body.

*Errata.*—A number of mistakes usually printed on a small slip and pasted in by the book-binder.

*Facs.*—Abbreviation of the word “facsimile.”

*Fat take.*—A compositor is said to have a “fat take” when he takes a good paying portion of copy. “Lean” would be the reverse.

*Flyers* or *Fliers.*—Taking-off apparatus attached to a printing machine.

*Folio.*—A sheet of paper folded in two leaves only.

*Foolscap.*—A size of printing paper,  $17 \times 13\frac{1}{2}$  inches; writing paper,  $16\frac{3}{4} \times 13\frac{1}{2}$  inches.

*Form(e).*—Pages of type when imposed in a chase constitute a “forme.”

*Frame.*—The wooden stand on which cases are placed to compose from, and usually made with racks in which to place cases.

*Furniture.*—The wood used in making margin for a printed sheet, the thinner kind being usually called “Reglet.” Sometimes metal furniture is used.

*Galley.*—These are wooden or zinc receptacles for holding type before making-up into pages.

*Garamond*.—Another German term for Long Primer type. See *Corpus*.

*Gothic*.—An antique character of type similar to black letter.

*Imposing*.—Laying pages down so that when printed they fall correctly in folding.

*Italic*.—The sloping characters—distinct from roman types—invented by Aldus Manutius, a Venetian printer.

*Job printing*.—Applied to small miscellaneous printing in contradistinction to book-printing.

*Jungfer*.—A German equivalent for Brevier type.

*Justify*.—To space out to any given measure.

*Leads*.—Strips of lead cast to different thicknesses and cut to various sizes.

*Locked up*.—To have fastened up tightly the quoins of a forme by means of a mallet and shooting-stick.

*Long Primer*.—A size of type one size larger than Bourgeois and one size smaller than Small Pica, equal to two Pearls.

*Lye*.—The preparation used for cleansing type after printing.

*Make-up*.—To measure off matter into pages.

*Matter*.—A term for composed type.

*Mike*.—A printer's slang term for skulking or playing about.

*Minerva*.—A small platen jobbing machine—the original "Cropper" machine.

*Monks.*—Black patches on a printed sheet caused through insufficient distribution or bad ink.

*Movable types.*—Applied to ordinary metal types to distinguish from stereotype or Linotype bars.

*New dresß.*—A newspaper is said to have a “new dresß” when it appears for the first time printed in a fresh fount of type.

*Nonpareil.*—The size of type one size larger than Pearl and one size smaller than Emerald—half of a Pica in depth of body.

*Numerals.*—Numbering by means of Roman numerals, i, ii, iii, iv., etc., instead of Arabic figures, 1, 2, 3, etc.

*O. P.*—A publisher’s term signifying that a book is “out of print.”

*Opisthographic.*—In olden times applied to books written or printed on both sides of the paper.

*Out of sorts.*—When there is a run on any particular letter or letters, and these become scarce.

*Pearl.*—A size of type one size larger than Diamond and one size smaller than Ruby, equalling half a Long Primer in depth—the smallest type enumerated by Moxon.

*Pica.*—A size of type one size larger than Small Pica and one size smaller than English—the body usually taken as a standard for

leads, width of measures, etc. It is equal to two Nonpareils in body.

*Picking-up*.—A compositor is said to be “picking-up” when he is setting up types.

*Pie or Pye*.—Type broken or indiscriminately mixed.

*Platen*.—That part of the press or machine which comes down on the forme and gives the impression.

*Printers' devil*.—See *Devil, printers'*.

*Quaternions*.—Paper folded in sections of four sheets, quire fashion.

*Quire*.—Sections of a ream of paper, consisting of twenty-four sheets.

*Quoins*.—Small wedges of various sizes, usually of wood, used for tightening or locking-up formes.

*Ream*.—Paper in parcels or bundles of a certain size—a printer's ream being 516 sheets. Hand-made and drawing papers slightly differ in the number of sheets, sometimes 472, 480, or 500.

*Register*.—The exact adjustment of pages back to back in printing the second side of a sheet.

*Romain, gros*.—The French term for Great Primer type.

*Romain, petit*.—The French term for Long Primer type.

*Roman*.—The particular kind of type in which book and other work is composed (such as



this fount), as distinguished from *italic* or fancy types. Called "antiqua" by the Germans.

**Rule.**—A technical term applied to straight lines in printing—as a dash, or a plain line used as a border, or line to cut off text from footnotes.

**Set.**—A recognized term for "composed"—to "set" type is to "compose" it.

**Sheepsfoot.**—An iron hammer with a claw at the foot.

**Shooting stick.**—The implement—generally made of boxwood, but sometimes of metal—used with the mallet in locking-up formes.

**Signature.**—The letter or figure in the white line of the first page of a sheet, to guide the binder in folding—also used by printers to identify any particular sheet.

**Small capitals.**—The smaller capitals laid in the upper case, distinct from the full capitals, thus—PRINTING, and indicated in MS. by two lines = underneath.

**Stanhope press.**—The first iron platen hand-press, invented by Earl Stanhope in the early part of this century.

**Stereotyping.**—The art of taking casts of pages of type, etc., in metal, either by the "plaster" or "paper" processes.

**Stick.**—A familiar expression for "composing stick."

**Ternions.**—A bibliographical expression for three sheets folded together in folio.

*Token*.—Two hundred and fifty impressions are reckoned as a “token.”

*Wayzgoose*.—The printer’s annual dinner.

*Wool-hole*.—An old slang term for the work-house.

*Wrong fount*.—Letters of a different character or series mixed with another fount, although perhaps of the same body.





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